

THE ACADEMY.

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NOTICE TO ARTISTS.—The BLACK and WHITE EXHIBITION AT THE CITY OF LONDON FINE-ART GALLERY, 20 and 21, GRACECHURCH STREET, will be OPENED by Messrs. GLADWELL BROTHERS, on JUNE 6, 1884, on Monday and Tuesday, JUNE 16th and 17th. Forms on application.

ARTIST-EXHIBITOR at the ROYAL ACADEMY and SALON will take a few PUPILS in LANDSCAPE PAINTING during the Summer months.—Address T. T. R., 436, Holloway-road, N.

CATALOGUE, No. 104, now ready, will be sent free to any address.—JAMES FAWX, The Bristol Book Mart, 18, Queen's-road, Bristol.

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LECTURES.—Dr. CLARKE ROBINSON, Lecturer, University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on

ENGLISH LITERATURE, &c., next Winter. Syllabus with Recommendations on application. "Dr. Clarke Robinson has earned a very high reputation by his treatment of his subjects, and the highest testimony has been borne to his ability." "The lecture was a great treat."—Liverpool Mercury, Nov. 7th, 1882.

THE MASON SCIENCE COLLEGE, BIRMINGHAM.

The PROFESSORSHIP of the FRENCH LANGUAGE and LITERATURE will shortly be VACANT. Stipend, £100 per annum, plus two-thirds of the Fees from Day Students and the whole of the Fees from Evening Students. The successful Candidate will be expected to enter on his duties on the 1st of October next. Applications should be sent to the undersigned on or before the 5th of JUNE NEXT. Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from

Geo. H. MOSELEY, Secretary.

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A PUBLIC MEETING, in aid of the FUNDS and to celebrate the JUBILEE YEAR, will be held at the MANSION HOUSE, on MONDAY, 16th JUNE, 1884, at 3 P.M.

The Right Hon. the LORD MAYOR, M.P., in the Chair.

Several Noblemen and Gentlemen have kindly consented to attend in furtherance of the object in view. A Programme of the proceedings will be advertised in the public press. Cards of admission can be obtained at the Mansion House, or will be forwarded by the Secretary on application at the College.

NEWTON H. NIXON, Secretary.

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of APPLIED MATHEMATICS will be VACANT at the END of the SESSION.

Until the Council shall otherwise direct, £200 a year will be allotted to the Professorship in addition to the Professor's share of Fees.

Applications will be received on or before MAY 27th, at the College, where information may be obtained.

TALFOURD ELY, M.A., Secretary.

UNIVERSITY COLLEGE, BRISTOL.

GILCHRIST SCHOLARSHIP.

A SCHOLARSHIP of the value of £50 annually, tenable for Three Years, will be awarded at this College in September, 1884. Intending Candidates must forward their names for approval to the PRINCIPAL, before JUNE 10th, previous to entering for the Matriculation Examination of the University of London, held in June, 1884, and the one who passes highest in the Honours Division will obtain the Scholarship, conditional on his studying at the College, with a view to graduation in the University of London.

For further information, apply to ALFRED F. STOCK, Registrar.

UNIVERSITY COLLEGE, NOTTINGHAM.

CHAIR OF ENGINEERING.

The Committee invite APPLICATIONS for the CHAIR of ENGINEERING in the above College.

The Professor of Engineering will have the management of the College Workshops, and must have a practical acquaintance with the ordinary operations of the foundry and fitting-shop. He should also have a technical knowledge of Electrical Engineering. In addition to supervising the practical work of Students, he will be expected to conduct Classes in Mechanical, Civil, and Electrical Engineering, and must be prepared to devote several evenings a week during the winter months to the conduct of Classes for Artisans.

The remuneration of the Professor will consist of a fixed stipend of £200 per annum, together with half the fees of the Workshops and Classes in his department, and any Government or other grants earned by his Students in examinations.

The Professor's share of fees may be expected in the course of a year or two to amount to about £150 per annum.

Applications, with testimonials and references, should be sent before THURSDAY, JUNE 10th, to the undersigned, from whom further particulars can be obtained.

SAM. GEO. JOHNSON, Town Clerk.

UNIVERSITY OF SYDNEY.

CHAIR OF CLASSICS.

APPLICATIONS are invited from Gentlemen qualified by high academical position and educational experience to fill the office of PROFESSOR of CLASSICS in the University of Sydney, vacant by the death of Dr. Bidham.

Full particulars relating to salary, tenure of office, &c., may be obtained from the Agent-General for New South Wales, 5, Westminster Chambers, Westminster, S.W., to whom applications, stating Candidate's age, and accompanied by testimonials, should be sent before the 30th of JUNE NEXT.

Sir Charles Nicholson, Bart., LL.D., D.C.L., late Chancellor of the University of Sydney, F. L. S. Merewether, B.A., late Chancellor of the University of Sydney, Professor Max Müller, M.A., Oxford, Professor Moore, D.C.L., Cambridge, William Smith, LL.D., D.C.L., Sir Saul Samuel, K.C.M.G., Agent-General for New South Wales,

have been requested to act as a Committee to select the most eligible Candidate and recommend him to the Senate of the University, with whom the final appointment will rest.

Candidates are requested not to apply personally to separate members of the Committee.

Offices of the Agent-General for New South Wales, 5, Westminster Chambers, Victoria-street, London, S.W., 24th May, 1884.

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The FORTY-THIRD ANNUAL GENERAL MEETING of the MEMBERS will be held in the READING-ROOM on THURSDAY, MAY 29th, at 3 P.M. LORD HOUGHTON in the Chair.

May 2nd, 1884.

ROBERT HARRISON, Sec. and Librarian.

ROYAL SOCIETY of LITERATURE.

WEDNESDAY, MAY 29th, at 8 P.M.

Mr. W. H. GARRETT, F.R.S.L., will read a Paper entitled "A CRITICAL EXAMINATION of the CHARACTER of MACBETH."

W. R. W. VAUX, Sec. R.S.L.

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Several Galleries are reserved for Artists who have no official connexion with the above Societies.

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LITERATURE.

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As the title of this book seems intended to indicate, it aims at serving a double purpose, or rather the purposes of a double set of readers. So far as it deals with the outlines of psychology, it is a book for students; and something of the continuity of treatment desired by other readers has been sacrificed to the advantages which a text-book is supposed to gain from the accentuation and punctuation of the thought by the machinery of paragraphs, headings, and varieties of type. On the other hand, as is almost a matter of course, the theory of education is treated from the teacher's point of view; and it is not at first obvious why young students of psychology should be expected to take a more lively interest in the applications of psychology to tuition than in its applications to experimental or political science or to any other practical calling. The explanation is probably simple and innocent—namely, that a large proportion of the students examined by the author, and found to be in want of a book on psychology revised and corrected up to date, are actually preparing for or engaged in the teaching profession; and, if so, there can be no objection to apposite references, by the way, to their special requirements, though it is to be hoped that they will not run away with the idea that there is any specially close and intimate connexion between their chosen art and the science to which Mr. Sully introduces them, as such an impression would interfere with the duly disinterested mastery of the science.

Criticism upon single points in a volume of the size (over seven hundred pages) is almost necessarily misleading as well as captious in appearance, because it is impossible to enumerate at proportionate length the instances in which accepted doctrines are clearly put or newly illustrated. In general the value of the work may be said to consist mainly in a convenient restatement of the doctrine and analyses of the English school of psychology, so re-arranged as to leave space for all that is known and part of what is foreboded as to the physiology of sensation and thought. This is a work which has not been done for the present generation of students; and Mr. Sully is not to blame if his summary leaves a lurking sense of disappointment in our minds at finding ourselves, after all, so little the forwarder for all Mr. Spencer's imaginative grasp of the metaphysics of psychology, Mr. Lewes's imaginative forecasts of its physiology, and Dr. Bain's continued work upon the lines of psychology proper and unmixed. But even this disappointment might disappear if we were condemned to turn from these

Outlines to the text-books in general use a whole generation ago, in the full middle of the century.

In the sternness of his resolve not to be seduced into the flowery fields of metaphysics, Mr. Sully does perhaps rather less than might have been wished to show the philosophical starting-point of the analysis of mental processes; and at times the extremely simple mode of statement which he has chosen, as if to avoid controversy and make things easy to the student, rather defeats its purposes, and invites, after all, the kind of criticism which is reserved for first principles. For instance, we are told at the outset of the second chapter that the aim of mental science "is to establish as many general statements or propositions about mind as possible," to which one might object with the Quaker, "Thereafter as the propositions may be." The phrase is meant seriously, for the statement is repeated a few pages farther on that "the psychologist analyses and classifies mental phenomena in order to go on to make comprehensive assertions about them," which assertions "are truths of mind;" and, apart from the form of the proposition, there seems a deliberate incompleteness in it, answering to the definitions in the paragraph before of sensation as "the discrimination of a *sense impression* from others" (as if it were not necessary to have sensation A before judging it to be not only identical with itself, but different from sensation B), of perception as the marking off of a group of impressions, and of thinking as the separation of whole classes of objects. And, later on again, thinking is described as consisting, "like the simpler forms of cognition, in discrimination and assimilation, in detecting differences and agreements," as if apprehension or perception necessarily involved the more complicated processes of comparison and judgment, which are, nevertheless, treated as separate. The philosophical doctrine of the relativity of knowledge throws no light on the more elementary problems of scientific psychology. Nor is it quite satisfactory to be told that mental phenomena "are commonly called states of mind or states of consciousness," without some further definition of the phenomenal existence of mind which it is the business of psychology to investigate, as distinguished from the mental "thing in itself" which is abandoned to the philosopher. A similar illustration of the difficulties of elementary teaching may be found on p. 427, where the author humanely substitutes new and original specimens of the syllogism for the time-worn "All men are mortal;" but, unfortunately, from the educational point of view, the propositions substituted are such as any moderately argumentative child would have much pleasure in confuting by the legitimate logical process of "denying the major."

Pending the revelations still looked for from physiology, the most valuable addition recently made to the resources of the psychologist is perhaps that to which Mr. Darwin first seriously called the attention of philosophic fathers—namely, the interrogation of the domestic baby. But, like all new and fascinating studies, this branch of psychological investigation requires to be pursued with caution, and a holy dread of basing general statements upon single observations. Babies

are human enough to differ very widely among themselves, and their aims, motives, and mental processes are at times wholly inscrutable. A careful record of the ages at which such primitive mental processes as observing, desiring, and grasping are successfully accomplished, would be valuable if the cases given were sufficiently numerous and all above suspicion of mistake; but its interest would be mainly biological, and it would be difficult to exclude the risk of misinterpretation, unless all observations on the first-born were tabooed. We know how often the parental interest in the first sweet smile of the babe is crushed by the scornful dictum of the experienced matron, "Only wind on the stomach!" And, at the later age, when it would be exceedingly valuable to trace the order and pace of the average child's progress in the power, *e.g.*, of naming and generalising, it would be desirable, if possible, to check the data collected by philosophical observers not specially learned in child nature—by a committee of monthly nurses and infant-school mistresses, empowered to eliminate all cases in which the interesting action or remark can be explained by a bit of wanton wilfulness of thought (like the one quoted on p. 425) or by pure animal or childish silliness, as when words apparently significant are spoken at the prompting of some unknown physical stimulus, not as part of a coherent mental process. Mr. Sully says of the "Why" of a three-year-old: "He now looks at things as occurring for a purpose, and can only understand them in so far as they present some analogy to his own purposive actions." It would, no doubt, be of the utmost psychological importance if it could be shown that the average child at that age, spontaneously, and apart from the inspiration of idle and unphilosophical nursery maids, arrived at the idea of "reason" (or *zureichendes Grund*) before it arrived at the idea of "cause" (or *Ursache*); but a casual opinion about one child is scarcely the beginning of such a demonstration. If my own experience were wide enough to be worth counting, I should say that a child's "Why" should I do so and so? means, "What am I to gain by it?" and his "Why do you do so and so?" means, "What are you and I to gain by it?" while his enquiry into the why and wherefore of external phenomena represents a disinterested search for antecedents. If the nursery is to throw any light upon these questions, the babies must be taken as seriously as if they were earthworms. Another passage seems to show that the supposed experience of children is only referred to to illustrate a full-fledged theory, not as furnishing experimental science with primary facts to work on. We read (p. 562): "At first the child's repugnance to wrongdoing is little more than the egoistic feeling of dislike to or fear of punishment," though it may also "manifest a feeling of deference towards a command impressively laid down." Now, for a utilitarian psychologist to take Bentham and Austin for granted is, perhaps, allowable; but it is scarcely so to invoke the authority of children, and omit all the evidence they have to give in favour of the derivation of moral ideas from customary use and wont, rather than positive law.

With children, as with dogs, the memory of having been naughty is quite distinct from the fear of being found out or punished; and there is, further, the large class of cases in which children and school-boys form special independent moral codes, to which they conform spontaneously, without penalties, and often in defiance of the direct moral teaching of their elders—instance the feeling of shame, generically like that felt on doing wrong, when a child finds itself markedly *different* from its fellows, more shabbily or very much more smartly dressed, with short hair in the midst of long or the reverse, or in any way at variance with the customary code.

After all, the psychologist who expects to find a utilitarian motive for every process that goes on in the human mind is as much at a disadvantage as the student of any natural science wedded to a fetishistic interpretation of the universe. The doctrine of evolution recognises the beginning of conscious, self-interested processes and tendencies in the animal, almost in the vegetable, world; and it must evidently recognise also in man the continuance rather than the absolute end of blind, deaf, unconscious *properties*, which have their share in determining the action of the human animal, and indirectly, through his action, his conscious, purely human appetites, desires, and emotions. In treating, early in the volume, of the "interdependence of intellectual, emotional, and volitional development," Mr. Sully truly observes, "The growth of feeling in its higher forms involves considerable intellectual development, but no corresponding degree of volitional development;" but, subsequently, after describing voluntary actions as actions consciously directed towards some end, and the end as necessarily the gratification of some feeling, he is brought round to the opposite and less tenable conclusion that "it is feeling which ultimately supplies the stimulus or force to volition, and intellect which guides or illumines it." The person by nature or habit prone to varied and energetic action does not indulge his propensity because of a stronger desire than other men have that the act should be done, but because of a stronger impulse to do it. The pain of impeded impulse is indeed great in proportion to the strength of the impulse, but it cannot be seriously argued that a man wishes to do something—*e.g.*, to go for a walk, in order to avoid the annoyance which he would feel if he were prevented from going. It seems equally doubtful, psychologically, whether the opposite disinclination of indolence "implies a shrinking from a represented pain; that of excessive or effort-attended action." Surely a true idler will not waste his energies upon such a superfluous stretch of imagination, when the spontaneous attitude of the mind and muscles is that of a sub-conscious affirmation, "J'y suis; j'y reste."

Of French writers, it is curious that Mr. Sully quotes M. Ribot for the pathological fact that "the loss of self-control may arise either through the increase of the force to be mastered, or the impairment of the volitional power of resisting and overcoming." What is this but a clumsy version of La Rochefoucauld: "Si nous résistons à nos passions, c'est plutôt par leur faiblesse que par notre force"? These cavils notwithstanding, the

Outlines may be welcomed as a substantially reliable introduction to psychology; while the educational addenda are enriched with remarks some of which, we hope, may get indelibly registered in the nervous system of the rising generation of teachers.

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He committed little sins of style which writers without a tenth part of his ability would have avoided. He began a powerful poem in this way:—

"Beneath the awful full-orb'd moon."

and elsewhere he mentioned something that was destined to "*know no nobler sphere*." Observing these lapses, we said to ourselves, It is to be hoped that in his next book he will eschew such things, which offer a handle, so to speak, for adverse criticism of the giggling kind, though they do not affect his total claims as a poet.

Something, we must admit, of his old disregard of tiny details—his disdain of polishing a pebble, let us call it—still cleaves to him. In a song on p. 97 of his new volume we are amazed to read

"*Would'st thou wert mine to my last hour to hold!*"

and can only indulge a faint hope that perhaps a cruel and relentless printer is responsible for "would'st" having got there, to the defiance of all grammar, instead of "would." This hope does gather strength when, a few pages farther on, we find

"—thee

Who long *hath* loved him faithfully;"

which might well drive one to the conclusion that this individual printer must have a malicious trick of levelling the conventional distinctions of first, second, and third person in his author's verbs. At least, we feel that it is kinder to impute these irregularities to an evilly disposed printer—he being an impersonal abstraction whom pain cannot touch—than to lay them at the door of the author.

The above are instances of carelessness; sometimes we come upon minute blemishes, due to another cause, and are reminded that, although the wanderer in one of Spenser's fantastic palaces found inscribed upon its walls *Be Bold, Be Bold*, and everywhere *Be Bold*, he was at last confronted by the corrective postscript, *Be not too Bold*. For example, such a word as "memorious" is, perhaps, a not unhappy innovation, and may even, for aught one can tell, establish a precedent; but "enchantic" can never make its way in the world.

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"All things before her were laid bare;
All knowledge and all power she had;
She knew no sorrow, felt no care,
Had perfect vision, and was glad;
Even as in a glass she saw
The evolution of one law.

"She watched the life of nations grow;
She heard the sound of puny wars;
Each mockery of triumph blow
Beneath the same unchanging stars;
She heard the sound of prayers rise,
Felt the old stillness 'midst the skies."

The two visitant spirits (to cite Mr. Sharp's prefatory note) had given her "lordship over herself, and over all things save Love and Death."

"But one day a strange restlessness
Fell on her, and a keen desire
To know the ill or happiness
Of life herself—to feel the fire
Ev'n though it should consume; but weak
A moment only, with blanch'd cheek,

"She changed her thought—for well she knew
That if Love strove with her and won,
Even as a leaf a wild wind blew,
So would she be; for ever done
The serene glory of her days,
The sight and knowledge of God's ways."

At length, however, comes Love—no airy vision, but irresistibly concrete—and her soul surrenders under his siege. The tone of the poem here is perhaps earthier than one could wish; but let that pass. Sospitra no sooner yields to mortal passion than a woful change comes over her. Her mystic omnipotence of inner vision departs; the film of human weakness falls dense over her eyes; her lover, too, forsakes her, and she is left alone, her spirit bare of everything that once had made her as a goddess; and in this fallen state Death finds her. The colouring of the poem is very impressive, full of wild flushes and weird pallors, with lurid gleams that shiver across a strange sky. The spirit of desolation in nature, heightened by ruinous remnants of a human Past, is finely caught; and Mr. Sharp is here fortunate in having ample scope for such bye-effects as specially allure him, there being many opportunities for picturesque allusions to lions, hyenas, meteors, and cyclones.

One of Mr. Sharp's conspicuous merits lies in his affectionate intimacy with Nature; but this, though his most obvious excellence, is not his chief claim to regard. Indeed, although his detached pieces of verbal landscape-painting—the numerous "Transcripts"—are always welcome for their truth as records and their beauty as pictures, it seems to us that in the cycle of lyrics from which his new volume takes its name ("Earth's Voices") he approaches nature with too deliberate and manifest designs upon her; it is ever in a more circuitous and insinuating way that her coy secret is to be won. If we are to look about for his primary virtue as a poet, we think it will be found in the sincere human sym-

pathies which regulate even his most elemental flights. An intellectual aeronaut, he carries fact and experience as ballast. Speaking in one of his former poems of Socrates, he says—

“The great wind of the human spirit blew
Through this Greek soul.”

We may take these words and apply them to himself with propriety. “The great wind of the human spirit” blows through him; it is resonant in his verse; and who will deny that genuine poetry comes only when the poet is as a pendulous wind-harp to that wind?

WILLIAM WATSON.

Bolingbroke: a Political Study and Criticism.

By Robert Harrop. (Kegan Paul, Trench, & Co.)

THERE is much to attract and there is much to repel in Mr. Harrop's work. Its main principles will probably draw forth the unqualified approbation of the majority of his countrymen, but even those who are prepared to yield their assent cannot but confess their regret at the presence of some serious drawbacks. Many of its pages are written with clearness of style and with terseness of expression, and in their perusal no feeling of dissatisfaction arises to mar the reader's enjoyment. Not unfrequently, however, he finds himself confronted, to his dismay, with sentences of portentous length and ambiguous meaning; and this defect becomes doubly annoying when it follows on the recollection of many passages—as, for instance, those on the position of the essayist and pamphleteer in the time of Queen Anne—which are expressed with clearness and liveliness. If, as will probably be the case, Mr. Harrop should follow up this study of the brilliant Bolingbroke with similar essays on other statesmen of the same period, he will increase the number of his readers, and add to their happiness, by reducing his style to greater simplicity. A latitudinarian divine once pointed out to Queen Caroline, the wife of George II., a fault which he wished her to correct. The Queen expressed her thanks for the advice, but intimated her desire to know which was the second fault that she ought to remove; whereupon the courtly minister “smiling put the question by” with the remark that he should be happy to tell her when he found that the first was corrected. With this example before him, Mr. Harrop may plead that one defect is sufficient for a single reviewer to point out, or for a biographer to correct, in writing his second book. But, in spite of this plea, we venture to point out the second defect in his method of work, and that is the insufficient mention which he makes of the labourers who have ploughed in the field of the Augustan era before him. The theory which he examines and amplifies in the opening pages is the theory which Lord Stanhope put forward many years ago; but the name of that courteous historian finds no place in Mr. Harrop's criticism. It needed not the evidence of a letter in a literary journal to tell the world that any student of Bolingbroke's varied career would naturally consult the articles which appeared in the *Quarterly Review* a few years ago, and that the conclusions of the essayist on the statesman's conduct would influence his estimate

of the past. But, so far as Mr. Harrop's information is concerned, the only acknowledgment of the assistance which he has received from the writer in the *Albemarle Street review* is a scanty reference in a footnote. Such a neglect must damage the general opinion of an historian's labours. It creates a doubt whether the omission is not due to his desire to acquire a reputation for originality to which he is not legitimately entitled; and such a conclusion is particularly undesirable in this instance, as a careful examination of Mr. Harrop's volume will furnish conclusive proofs that he has studied the politics of Queen Anne's age with laudable zeal. It may not be possible to accept all his conclusions as articles of faith. We may, for instance, question the correctness of his view that “the management of the navy was the weak place in Godolphin's Ministry.” The aim of that Minister and his colleagues was to strike home at the French King with all their force through his frontiers towards Flanders; and they cared but little if, whilst this took place, the baggage of a Secretary of State was carried into Dunkirk. But the exploits of the navy under Godolphin's Administration presented a happy contrast to those of the Ministry which sent out the ill-fated expedition to Quebec. We may doubt the propriety, in discussing Walpole's financial measures, of implying that to him is due the consolidation of the State's obligations into a general three per cent. stock—a measure which he defeated when it was brought forward by Sir John Barnard, and which he left for his successors to carry out. But, when every deduction is made, the fact remains established beyond doubt that this volume is not the result of a few hours' perfunctory skimming of modern writers.

Mr. Harrop discusses the measures and principles of Bolingbroke with a keen sympathy for the policy of the Whig statesmen of the period; but with no deep-rooted prejudices against their Tory opponents. The oft-debated Treaty of Utrecht is, as might be expected, analysed with thoroughness and unsparingly condemned in its main provisions; the tortuous methods by which the clandestine negotiations with the French King were carried on, and the inadequacy of the terms obtained, in consequence of these underhand intrigues, by the allies of England have never been laid bare with greater force than in this volume. But even after this exhaustive exposure of a peace of which no one could feel proud, though most Englishmen were wearied unto death of the contest which it ended, Mr. Harrop is sufficiently just to point out that the treaties were not “more directly favourable to the exiled House” than the provisions agreed to at Ryswick by William himself. He doubts even if either of the Tory leaders during the Queen's reign was really desirous of securing the restoration of the Pretender; he only suspects that Bolingbroke regarded such a design as one which might be forced upon him at some future period, and for which he must impress the Jacobites with the conviction that his heart was in their cause. This is no isolated instance of candour on Mr. Harrop's part. When Bolingbroke, with the sullen acquiescence of Walpole, found himself not only at liberty to return from exile, but with the power of

enjoying the family estates and of acquiring other landed property, it was not long before his ungratified ambition impelled him to the strongest opposition to the Whig Minister. There was, says Bolingbroke's latest biographer, no ingratitude in such conduct. The “two-thirds” reversal of the attainder was only wrung unwillingly from Walpole, and the third portion could not be obtained from him either by personal adulation or by offers of political support. Some of the brightest pages of Mr. Harrop's study will be found to lie in his characters of the less prominent men of light and leading at this era. He takes especial pleasure in setting forth the talents of Shrewsbury, and in guessing at the motives by which his conduct was animated when he depressed the Whigs, or displaced Bolingbroke from power at the death of the Queen. He brings out the important part which Hanmer played in defeating the aims of his old friends, which seemed to indicate any aversion to the Hanoverian succession. But the least-known of all Mr. Harrop's pets in politics is Arthur Moore, the financier. To Moore he recurs again and again, until at last he bursts out in a special footnote—these notes seem to contain the most recent conclusions of Mr. Harrop's study—with the remark that “a Life of Moore, written with adequate knowledge, would be a most interesting contribution to the secret history of the eighteenth century.” If this is the conviction of Mr. Harrop, a feeling of duty to the world should urge him to undertake the task at once; and we would hope that on its completion we may be able to praise the result without reservation.

W. P. COURTNEY.

SCHOOL EDITIONS OF GERMAN CLASSICS.

Goethe.—Götz von Berlichingen. Edited by H. A. Bull.

Heine.—Selections from the Prose Writings. Edited by C. Colbeck. (Macmillan.)

To those who desire to see the study of modern languages take its place as a sister discipline by the side of that which has hitherto claimed exclusively the title of “classical” study, the appearance of these volumes is in itself an encouraging sign. They are the work of two Englishmen—men of high university training and standing, and masters in great public schools. They appear in a series with the expressed aim of issuing select works of the best modern authors, with Introductions and notes “based on the latest researches of French and German scholars.” This aim is further illustrated by the remark that “it is now being felt that French and German, if taught on the same scientific principles as Greek and Latin, are of hardly less value as an educational instrument than the classical languages.” Mr. Colbeck refers in his Preface to the prospect of a modern languages tripos at Cambridge as a spur for “the teachers who have long recognised German as affording . . . the linguistic training of which Latin and Greek have been supposed to hold a monopoly.”

With the views and aims thus set forth we cordially sympathise. We believe, too, that their realisation must be chiefly the work of Englishmen—men possessed of influence in

the schools and universities, and qualified by their English training, and their objective analytic study of the modern languages, to understand and meet the requirements of the English student of the same. Hence we received these volumes, so to speak, with open arms, and entered upon the examination of them with something of sanguine expectation. There is no escaping a frank confession that we have been a good deal disappointed. That they do not lack good points of their own is only what we should have expected from the names of their editors. The experience of the teacher has often added to the practical usefulness of the notes. To Mr. Colbeck, in particular, must be conceded the merit of having grasped his subject as a whole, with the life in it, and of having brought to his task the literary versatility which is certainly one of the necessary qualifications of an editor of Heine. We purpose, however, to confine our attention chiefly to the linguistic notes; and here we too often miss the accuracy of scholarship, and the practical acquaintance with the results of philological research, which we felt justified in expecting from books announced under such auspices. Nay, more, we shall have to show that they contain not a few serious and almost unaccountable errors, such as might well give to the most untrained of Germans teaching their native language in England occasion to triumph over their English rivals, and to throw discredit upon the German scholarship of Englishmen. Let us proceed to look at a representative selection from the lengthy list of notes we have marked for criticism.

Mr. Bull must surely be a despiser of dictionaries. In the note to p. 45, l. 18, he renders "gewachsen wie eine Puppe," "with a complexion like." We should say "with a figure (*Wuchs*, growth, stature) like." *Backfisch* (note to p. 60, l. 4) does not mean "hoyden," "country girl," but is simply a playful term for a still growing girl at the age when she is supposed to become interesting, "sweet seventeen" or earlier. On p. 73 *Lerse* says, "Von Jugend auf dien ich als Reitersknecht und hab's mit manchem Ritter aufgenommen." Mr. Bull's note is "aufgenommen, 'taken service with.'" Is Mr. Bull really unacquainted with the familiar phrase "es mit Einem aufnehmen" (*es* = *die Föhde, den Kampf*, or the like; cf. "den Handschuh aufnehmen"), to break a lance or measure one's strength with someone, to prove oneself his match, &c.? P. 88, l. 3, "Alle Vortheile gelten" is translated "all advantages tell," instead of "are allowed" or "lawful"—just as in a game one player cries to another, "Das gilt nicht!" P. 2, l. 24, *ausgerieben* is explained as "=*durchprägt*," what Mr. Bull means is *durchgeprägt*. P. 12, l. 16, "*es ist* = *es ist*;" South-German dialect." Just as little as "it isn't" is South-English dialect. P. 4, l. 5, "wann man sie nit bezahlt, thun sie dir keinen Streich;" "*ihm* and not *dir* should strictly correspond to *man*." Mr. Bull does not see that *dir* is the ethical dative: see his own correct remark on p. 128, l. 21. P. 21, l. 3, "dem Polacken . . . , dem ich sein . . . gekräuselt Haar . . . verwisehte;" "*sein* is redundant, and we should have expected *das*." Mr. Bull is here fairly on the grammatical tread-mill; *dem* is a dative of interest or

relation, and the possessive pronoun is as little redundant as in the English "I ruffled his frizzy hair for him." In both cases it has a peculiarly appropriate possessive force, = "that of his." Mr. Bull shows, indeed, a curious leaning to mechanical explanations and grammatical fictions, such as we had thought long ago dismissed to limbo. For instance, in the note to p. 61, l. 35, the construction of "*gehe es wie es gehe*" is explained in a bracket [*wenn es geht, wie es gehen mag*]. Surely such a style of elucidation is only confusion worse confounded. Similarly, on the relative clause, "*einem . . . , der sich in sie verliebt*" (p. 39, l. 19), we have the remark, "*Wenn* is omitted." Could anything be less "scientific"? On expressions like "*ein zwanzig Ritter*," "*vor ein sieben, acht Jahren*," &c., Mr. Bull's comment (p. 29, l. 31) is, "*ein* here = *etwa*, and is undeclinable." What should we say to a German editor who laconically commented on Ben Jonson's "a two shillings or so," or Carlyle's "in a twenty years more," "a = about"? P. 55, l. 7, "*Das macht, sein Gewissen war schlechter als dein Stand*;" "*Das macht* = *das kommt daher, dass . . .*, as in . . . , &c." What can result from such a note but the mystification of the learner (who is thus practically taught to read one thing and think another) unless the simple explanation of this familiar construction is added, that *das* is accusative, the following sentence—often a dependent clause with *dass* or *weil*—being the subject?

Let us now turn to Mr. Colbeck's larger and somewhat more fully annotated volume. We would again expressly remark that in dwelling upon points where we have a controversy with him we pass over many excellent notes, often, indeed, rather meagre, but containing useful information tersely put. With all Mr. Colbeck's sense of humour, he has occasionally missed Heine's jokes in a way that must amuse himself. He takes, for instance, entirely *en sérieux* Heine's humorous coinage *Relegationsräthe*. And can there be any doubt that by *fußtrittdeutlicher* (p. 118, l. 18) Heine meant to indicate the itching desire of his feet to give the professor a kick? On the other hand, we think Mr. Colbeck will find that his "later meaning" of *wohlbestallt* (p. 7, l. 9), "sleek," "well tended," is a ghost of his own imagination, apparently conjured up by a mistaken etymology. On p. 34, l. 9, "*dann curiere er sich mit nüchternem Speichel*" is rendered ". . . with a diet of abstinence." We have here, without doubt, a reference to the vulgar superstition which attributes curative virtue to the saliva secreted before a man has broken his fast. P. 44, l. 29, "Und sie (die Kälber) wandeln stolz gespreizt;" "*gespreizt*, 'striding.'" *Spreizen* never implies forward movement, but simply the spreading out, or holding wide apart—e.g., of the legs or fingers; *gespreizt* is here used with adverbial rather than verbal force, = *mit gespreizten Beinen*, indicating the awkward straddle of a cow's gait. P. 62, l. 6, "*Kamel*, according to the great authority, the 'Burschikoses Wörterbuch,' is student slang for 'a savage.'" Mr. Colbeck seems to have no suspicion of the fact that *ein Wilder* is itself a slang term for a student who is not a member of any Verbindung, and then generally for a "philister-

hafter Kerl." Nor does he appear to be aware that *hospitieren* is not slang, but a technical academic term. *Kneipen* are not "drinking-bouts" (p. xxi.), but beer-houses. Nor can we agree that *Privatdozenten* "correspond fairly with our 'coaches'"; they are professors *in spe*, lecturing publicly by the licence of the university, but without salary. P. 62, l. 24, "*Herr Johannes Hagel* = Mr. John Smith." *Hagel* is not a common surname; nor can Mr. Colbeck's laconic note be accepted as an adequate explanation of the term "*Hans*" or "*Jan Hagel*" (here ironically used by Heine in the form "*Herr Johannes Hagel*") for the rabble or common herd. Some reference might have been looked for to its most probable connexion with the popular and originally mythological conception of hail as a curse and pest, and thus a fit symbol to convey malediction and abuse. P. 27, l. 25, "*Haben Sie es schriftlich*?" has no reference to "scriptural authority;" *schriftlich*, "in writing," "in black and white," is familiarly used to express complete certainty—e.g., "*Das geb' ich dir schriftlich*!" as a strong asseveration. The meaning is simply an ironical "Are you quite sure of that?" P. 30, l. 29, "*Bücher . . . , worin . . . die Vernunft von ihrer eigenen Vortrefflichkeit renommiert*," "supply *wird*." A finite form of *sein* or *haben* as auxiliary may be omitted in a dependent sentence, but not one of *werden*. *Renommiert* is indicative present, "reason brags of her own excellence." "*Absatz haben*" (p. 113, l. 31), of wares, does not mean to "run out," but = *abgehen*, to "go off," "sell;" nor does *Absatz* here mean "pause," "intermission," but "sale," being the corresponding substantive to the verb *absetzen*, to "dispose of," "sell." "*Herzog Ernst*" (p. 12, l. 19) is not "the friend of John Frederick, Elector of Saxony . . .," but the hero of the well-known "*Volksbuch*" of the same name. We do not think that Mr. Colbeck would have sought any farther-fetched explanation of Heine's *Kaiseraktionen* (p. 131, l. 18) if the old *Haupt- und Staatsaktionen*, of which Heine was probably thinking, had occurred to him. And has Mr. Colbeck any authority for "the verb *actionnieren*, 'to speculate with shares'?" We can nowhere find a trace of it, and are acquainted only with *actionnieren*, "to bring an action against." To sum up briefly a few other points upon which we are at issue with Mr. Colbeck. *Notizen* are not "annotations," but memoranda, notes jotted down; and Heine's *Notizenstolz* is pride in undigested fragments of knowledge. *Unhaltbarkeit* is not "inconsistency," but "untenableness;" *Gestaltenreichthum* is not "wealth of literary form," but profusion of figures—i.e., persons, characters. We do not think any German ever yet said "*Mir ist am besten zu Muthe*;" while no one would hesitate to say "*Mir ist heute viel wohler*." Nor can *nach Geburt Christi* be admitted as correct German for *nach Christi Geburt*. In adverbs like *hordenweis*, in which the first element is a substantive, this alone is in the genitive; *weise* is an original accusative. We must confess ourselves to be quite puzzled as to any connexion, etymological or otherwise, between "train-oil" and "in train," the French *en train*, from Latin *trahere*. Mr. Colbeck will find his second and better thoughts

on *Eins in Unsereins* confirmed, and the whole matter made clear, by consulting Grimm's Dictionary, iii. 255-57.

Further contributions to a second and revised edition of these volumes might be made, but we have reached the utmost limits of our space. We have already indicated our persuasion that the elevation of the modern languages, and of German in particular, to the character and dignity of a real "study" and instrument of intellectual training, must in the main be brought about by Englishmen, first as students, then as teachers and authors of text-books. But those who undertake the task had need be on their guard against under-estimating it. Few, perhaps, are yet entirely free from the conventional idea about the modern languages, that they lack both the difficulties that try the mettle of the student of Latin and Greek, and the deeper-lying substance that calls forth and rewards his patient and strenuous effort. Before what we are hoping to see can come to pass, it must be clearly recognised that real scholarship and sound work in a language like German demand the same prolonged and minutely analytical study, the same philological training and research, without which no one thinks of attaining distinction, or the right to speak with authority, in "classical" scholarship.

HENRY JAMES WOLSTENHOLME.

Illustrated Guide of the Orient Line of Steamers between England and Australia. Issued by the managers, F. Green & Co., and Anderson, Anderson, & Co. (Maclure & Macdonald.)

ALTHOUGH this sumptuous volume is modestly entitled an "Illustrated Guide," it is in reality a series of excellent articles on the route between England and Australia, the whole forming a work of considerable literary merit. It is edited by the Rev. W. J. Loftie, who also contributes chapters on the mother country and on Egypt; and he has been assisted in the work of compilation by Mr. George Baden Powell, Commander T. A. Hull, Mr. H. E. Watts, formerly editor of the *Melbourne Argus*, Dr. Charles Creighton, and other writers, all of whom are acknowledged authorities on the subjects with which they specially deal. The illustrations are both interesting and artistic; and the maps, diagrams, and astronomical plates give the results of the latest scientific researches.

It was a theory of ancient geographers that continents balanced each other, and George Canning alluded to this in the well-known speech in which he summoned "a new world to redress the balance of the old." But he little thought that within half a century from his day the remote island of New Holland, as it was then called, would afford a home to three millions of colonists, almost all of them of British birth or descent. The great Australasian colonies are, indeed, advancing with such gigantic strides that it is daily becoming more and more difficult to keep pace with them; and there is no doubt that the facilities of communication afforded by the enterprise of the managers of the "Orient Line" have encouraged, and will continue to encourage, the growth of a variety of new

and important industries by enabling many things to be brought to England which in the old days must have perished by the way. A striking example of this is afforded by the remarkable statistics of the refrigerated meat trade. The splendid steamers of the Orient Line, some of which may at any time be seen in the Royal Albert Dock, enable passengers to reach Australia, a distance of twelve thousand miles, in less than a third of the time which was consumed on the voyage so lately as thirty years ago. In 1808 the convict-laden ship did well if she reached Botany Bay within one hundred and fifty days from Spithead, and in 1850 the eager gold-digger considered himself lucky if he was landed in his Victorian Eldorado within ninety days. Then followed the age of clippers, which shortened the voyage still further, though seventy-five days was still considered a rapid passage. Now, however, a new era has dawned on the history of ocean traffic; and, instead of ninety days' "imprisonment, with a chance of being drowned," which used to be the lot of the Australian traveller, he spends one month in a floating hotel which carries him through some of the most beautiful and interesting scenery in the world, and so transforms the aspect of the voyage that he will not only be sorry when it is over, but will very likely look back to the days spent at sea as among the pleasantest he has ever enjoyed. It is worth mentioning that, since the Orient Line was opened in June 1877, upwards of one hundred thousand passengers have been carried to and fro at this marvellous speed with an immunity from accident to life or limb all but total. How these startling results have been attained, with much more besides, is explained by Mr. Loftie and his colleagues in a very clear and entertaining fashion. A reference to the Table of Contents will, however, best show how varied is the character of the information afforded; and, altogether, it is abundantly evident that neither trouble nor expense has been spared to make the book worthy of its subject. Thus, while its value to intending travellers can hardly be overrated, it will be almost equally indispensable to their friends at home, and may be said to mark a new and striking departure from the old style of "guide-books" of which it is difficult to speak too highly.

GEORGE T. TEMPLE.

NEW NOVELS.

Godfrey Helstone. By Georgiana M. Craik. In 3 vols. (Bentley.)

Kirby-in-the-Dale. By John Rye. In 3 vols. (Sonnenschein.)

The Remarkable History of Sir Thomas Upmore, Bart., M.P.: formerly known as "Tommy Upmore." By R. D. Blackmore. In 2 vols. (Sampson Low.)

Priest and Man; or, Abelard and Heloise. By William Wilberforce Newton. (Griffith & Farran.)

My Ducats and My Daughter. In 3 vols. (Kegan Paul, Trench, & Co.)

MISS CRAIK has had the courage to do what a less experienced novel-writer would never have attempted—namely, to bring her hero

and heroine finally together when he is a widower of forty-four, with a married daughter, and she is an old maid of thirty-nine. Her younger readers will naturally scout the idea as ridiculous, but it is much less absurd in the eyes of those to whom the mature ages in question seem comparatively youthful. There is not a great deal of story, and we have to take most of the characters, including the two who play the nominally leading parts, chiefly from the author's account of them, rather than from what they are made to say and do. But two who occupy minor positions in the story are very well sketched; and, much to Miss Craik's credit, they are both men—Mr. Beresford, the genial, wholesome, sweet-natured old gentleman rector, with no very great enthusiasm for his calling, and conscious that he might have been more useful in some other rank of life; and Jack Dallas, the easy-going, bantering man about town, sound at the core, but a little bewildering to folk with little sense of humour. And yet the real pith of the story is elsewhere, in the account of the wife forced on Godfrey Helstone by irresistible circumstances when his whole affection is set on Joanne Beresford. Margaret Egerton, the girl in question, is depicted as good and right-minded in the highest degree, as fairly well-looking, reasonably accomplished, and deeply affectionate, besides having considerable wealth. But she is totally void of grace and charm, though without any failure in ladyhood, slow-witted, impervious to humour, and a contrast at almost every point to the quick, lively, and equally good and right-minded Joanne. There is real skill in the way Miss Craik shows how even genuine goodness is not enough to satisfy the demands of human nature in companionship, and yet that it is enough to prevent the union from being actually unhappy, though it has something of the sameness and insipidity of a diet consisting solely of gruel, however unimpeachably wholesome.

Kirby-in-the-Dale is a very crude book, with some marks of literary faculty here and there, but a deplorable lack of care and skill in composition. To begin with, it is prophetic, for we start with the fixed date that the hero, some thirty years old at the opening, was three years of age when the Indian Mutiny broke out, so that we are in 1884 at starting, and the narrative is carried on for more than two years farther. Next, there is the mistake made of so describing the ruins in the parish of Kirby as to point definitely to Fountains Abbey as the place intended, and of drawing a most unflattering portrait of its noble owner, not as an incompetent public servant, put in a post far beyond his abilities, but as a clever, but ill-conditioned, person. The characters are all conventional lay-figures, especially the hero and heroine, both entirely commonplace, though he is intended to be the model intellectual and active parson, and she a romantic and highly wrought creature, all loveliness and intellect. Another young lady, active, learned, clever, and practical, is set up as a foil to this ethereal being; but we are told that she has the faults of being ever so slightly under-bred and vulgar, which detract from her admirable qualities. This is so; but what the author has failed to observe is

that precisely the same fault attaches to all the other ladies in his story, the ideal heroine herself and Lord Kirby's two daughters. The lack of skill in composition is chiefly shown by an intolerably long monologue, in which the heroine discloses her life-secret to the parson and the second young lady, in which she devotes as much space to describing the Paris of the Second Empire and the effect the scenery of Guernsey had on her as to telling who and what she is and what happened to her. So, again, we are told that the Hon. Misses Lawson, though high-bred and graceful, are not pretty; but at the close of the last volume the elder is living in Brighton, the handsomest woman there; and whereas a good deal is made of a second marriage of Lord Kirby, and of the little boy whom the new Lady Kirby thinks to be heir, yet an elder brother is named at the very end as the only son. Still, the book is not by any means unreadable; and its interest lies neither in the characters nor in the plot, but in Mr. Rye's revelations of his own opinions and theories, and the sometimes vigorous language in which he expresses them. Two examples will suffice:

"One of the curses of England is the cheap newspaper press. No more fruitful propagator of crime and wickedness of every kind has ever existed. It is not too much to say that modern newspapers do more harm than is counterbalanced by any benefits that the discovery of printing has given to the world."

Whether one agrees with this judgment or not, at any rate it is vigorously put, though it lacks the epigrammatic neatness of Longfellow's apophthegm in "Kavanagh," speaking of the United States—"This country is not priest-ridden, but press-ridden." The other remark is in a different key, and truer to facts:

"If the Arcadians are simple, it is because they are ignorant, and, if innocent, because they have no opportunity to be vicious. I always have maintained, and always will maintain, that London is more virtuous than any country village, allowances being made for opportunities."

Tommy Upmore is the least successful work Mr. Blackmore has yet given to the world. He has, on the one hand, tried to make it a political satire (a class of literature for which his genius is in no way adapted), and, on the other, the conceit upon which the story, such as it is, turns, is a very frigid one—the physical peculiarity of the hero, defined as "meiocatabarysm," or bodily lightness, which enables him to scud before a favourable wind, and even, some three or four times in the book, to mount into the air and fly. That Mr. Blackmore manages to say amusing things in his own quaint, if now mannered, way is doubtless true; and that he does but express the sentiments of many of his contemporaries in his strictures on the measures and policy of the present Government is true also. But his hand is not light enough for satire, and *Tommy Upmore* actually reads as though it were a clever caricature of its author's least admirable peculiarities, written by someone with more humour than good nature. The crisis of the story, to which all the prefatory details about the hero's buoyancy are meant to lead up, is extravagant without being amusing. He saves the country, when the

Radical majority is debating a Bill for surrendering Gibraltar, Malta, and Aden, and for dividing the fleet between France, Russia, and the Irish Republic (late the Land League), by flying up to a beam just under the ceiling of the House, waving a small Union Jack, and singing some verses of "The flag that braved," &c. Whereupon the Radicals repent, and walk into the Opposition lobby. There has been nothing like this—we do not say in history, even when Feargus O'Connor's crew spoiled a peroration of Sir Robert Peel's, but in fiction, since, in *Anti-Coningsby*, Coningsbys at the close of a parliamentary debate, jump, down Ben Sidonia's throat, and disappears for ever.

Priest and Man is by an American writer, and even printed with American types, only the title-page being English. The author has got hold of a good subject, and has evidently been at the pains to read up some of the more obvious and modern sources of information touching Abelard, such as Victor Cousin and Charles de Remusat. But he is not at home in the country or the period, and the book swarms with anachronisms, individually trifling, it may be, but destructive of the local colour expected from the writers of historical novels. Thus he makes the twin towers of Notre Dame visible a century before they were built; he puts a quotation from Isaiah into the mouth of a Gypsy fortune-teller; he makes a presumably Norman-French student applaud an Arabo-Egyptian singer with "Viva la cantatrice!" he supposes that a priest at the beginning of the twelfth century might be known as Père Du Blois, and a middle-class woman as Madame Hildare, and that the Morgue and the *juge de paix* (the latter an invention of Napoleon I.) were familiar institutions at the time. He thinks that Héloïse got her name as "God's child," being an orphan, and perhaps imagines a Hebrew root for it; the fact, of course, being that it is the feminine form of the familiar Chlodowig, which takes so many allied shapes, and in all means "holy fame." But some of the episodes in the stormy career of Abelard are described with vigour, and there is movement in the subsidiary story of his imaginary pupil, Felix Radbert, so that, faulty as the book is, it is not without flashes of interest.

My Ducats and My Daughter is a book of much higher quality than the ordinary novel of the season. It is written in clear, flowing, idiomatic English; the plot, without being trite and commonplace, is consistent and probable; there are three or four very well drawn characters in it, especially Mr. Ingleby, the narrow, rigid, conscientious Puritan, supremely convinced that he knows better than anyone else, but as hard on himself as on others. The speculator Arden, and the able Liberal editor Mallory, with his private creed of Positivism, and his business-like recognition that it would not pay to bring it into the columns of a London daily, are also good portraits, as is, in addition, Camilla Arden, a complex nature, ably drawn. There is some very clever political writing in the book (contrasting forcibly with *Tommy Upmore*), and the humours of a Scottish election are skilfully hit off. There is also a vivid description of the interior arrangements of a

London newspaper office, true to the life. And there are single passages where the writing rises above its usual high level into something better still. Altogether, a noticeable book.

RICHARD F. LITLEDAL.

SOME VOLUMES OF VERSE.

ALL of the poems of the Poet Laureate that he cares to reprint—with the exception of his two last dramas—are published in a single volume at about six shillings. The complete works of Mr. Browning, according to a rough calculation, can only be bought in twenty-two volumes at the price of about six pounds. For this contrast there are no doubt good reasons, upon which we do not care to dwell. Our present object is to point out that Mr. Browning—or rather Mr. Browning's publisher—has at last been induced to issue at a more reasonable rate not the complete works, but the two series of selections which the poet himself formed some ten years ago. The Browning student, of course, will not be content with selections; but the general public, which contains a vast number of Browning students *in posse*, has no longer any excuse for saying that Browning is beyond their means. If anyone must have but one volume only, he will not do wrong in getting the first of the two. Messrs. Smith, Elder, & Co. are the publishers, and the price of each volume has been reduced from 7s. 6d. to 3s. 6d.

Blackberries picked off Many Bushes. By W. Allingham. *Day and Night Songs.* New Edition. (Philip.) Mr. Allingham's new volume might have been called Everybody's Birthday Book, for there must be very nearly three hundred and sixty-five little poems, verses, or verselets here put together, suited to many minds and moods. The title, which sounds at first somewhat fanciful, is not altogether inappropriate, although a fruit of more piquant flavour would best indicate the nature of these wayside reflections of a poet as he journeys through life. A less rustic title, too, might have been happier, since in "Blackberries" Mr. Allingham deals more with the world of thought and action than with out-of-door life and country scenes. This little book is very interesting as a perfectly sincere, outspoken—some may perhaps say, too outspoken—record of the daily cogitations of a mind which is no echo, of one who sees into the heart of things for himself. It is, in many senses, a man's book; and under a careless guise are to be found words of counsel, insight, and admonition, utterances of a moralist who would fain see the world wiser and better. Those who cavil at the form of these verses (too short, too long, too plain, too pointed, they are sure to be called by one and another) should dwell on their meaning. A meaning is always there, and often put very happily. Take the following:—

"You cannot see in the world the work of the Poet's pen."

Yet the Poet is master of words and words are masters of men."

Here is a delicious epigram of quite other kind:—

"Wine, good wine, is an excellent thing,
The vintner too often deserves to swing."

Here is another:—

"No banquet's ever to my wish,
Unless the talk be the finest dish."

A wise and witty little book, an earnest and a merry little book, a truly original book, is this basketful of Blackberries. May it delectate many! Accompanying it we find a new and pretty edition of the popular *Day and Night Songs*. How many years ago is it now since these first appeared? And although in the interval new poets have come to the

fore and made reputations, have they given us anything sweeter or subtler than "The Unknown Beloved One," "The Mowers," and "What is it that is gone we fancied ours"?

"Some power it was that lives not with us now,
A thought we had, but could not, could not, hold.
Oh! sweetly, swiftly passed!—air sighs and mutters,
Red leaves are dropping on the rainy mould,
Then comes the snow, unfeatured, vast and white,
Oh! what is gone from us we fancied ours?"

Things New and Old. By E. H. Plumptre. (Griffith & Farran.) The sound scholarship, wide humanity, and fluent verse of Dean Plumptre are well known; and in this little book of poems—"the autumn gleanings of a vintage late"—they are all put in evidence. The Dean's muse shows better in longer than in shorter poems; his verse is fluid and equable and well-sustained; but it is little elaborated, and thus it is excellently suited for storytelling. Of the tales in this volume "Adrastos" is the best; it is full of the pity and fear that come from watching the shadow of Ate darkening fair lives. "The Emperor and the Pope" tells in smooth, rhyming octosyllables the story of Trajan and the importunate widow and of Gregory's intercession for his soul. Here is a fragment from it about the "angeli angeli":—

"He saw and pitied; gems and gold,
From out the Church's treasures old,
In fullest tale of weight he told,
And gave their price, and set them free,
Heirs of Christ's blessed liberty.
And now they followed, slow and calm,
Each bearing branch of drooping palm,
Each lifting high a taper's light,
And clad in vestments pure and white;
And they with voices soft and slow,
As streams 'mid whispering reeds that flow,
Still sang in mournful melody
That sad, unchanging litany,
'O miserere, Domine.'"

"Vasādvatta: a Buddhist Idyll," "Chalfont S. Giles," and "Bedford" are tales in blank verse, written with taste, but with a want of variety in the pause, and a tendency to recur to well-worn phrases, such as "not for him" at the end of the line (we should not like to reckon up how many times "chance and change" comes in the volume). The sonnets are all interesting. They have one great merit of sonnets, that they are wholes, and run easily; but why do several of them end in an Alexandrine? The best is that called "Drifting," a political sonnet, dated 1867. The *pro* and *con* of the Ritual question is argued in two sonnets. The Church Association side rather strays from truth when it speaks of "Prayers in a speech that none can understand" and "Teaching that neither heart nor brain employs." The "In Memoriam" poems are numerous, but contain nothing noteworthy. The Hymns run remarkably well. We have also received from the same publishers new editions of two other volumes of Dean Plumptre's poems—*Lazarus* and *Master and Scholar*.

Under a Fool's Cap. Songs by Daniel Henry, jun. (Kegan Paul, Trench, & Co.) It takes much wisdom, says the proverb, to make a fool. At least it takes some pathos and some humour and some fancy and a ready gift of rhyming; and these are gifts with which Mr. Daniel Henry is certainly endowed. His method is to take a nursery rhyme by way of text—some he quotes, we regret to see, from a revised version—and spin a poem out of it. We have read these poems with a great deal of pleasure. In some cases, we have said the pathos is a little too ready, or the rhythm a little too lame; but in many cases we have been altogether pleased. The poems are not quotable in single verses; indeed, they are hardly quotable at all. The reader must start

fair with the text, and then follow on with the application. He must also come to the book with an inclination to be pleased, and then he will be pleased. Here is a passage from an ode cautioning "Burnie Bee" against certain deadly flowers:—

"He who ventures close to them,
Tho' he touch but to the hem
Of their garments as they sway—
Take your wings and fly away.

"All things fair will pall on him,
All but their lithe stems grow dim,
All but their buds pale and gray—
Take your wings and fly away.

"And his soul—fire-crown'd and shod—
Will go sorrowing like a God
Fallen from the stars astray—
Take your wings and fly away."

Ishtar and Izdubar, the Epic of Babylon. Vol. I. By Leonidas Le Cenci Hamilton. (W. H. Allen.) Mr. Hamilton has hitherto been known by his works on Mexico; he now comes forward as an archaeological poet. He has endeavoured to reconstruct the ancient epic of Babylon, adapted, of course, to modern tastes, from the translations given by Assyrian scholars of the fragmentary tablets belonging to it. With these he proves himself to be well acquainted, and to have studied them with laudable zeal. How far he has been successful in throwing them into a poetical dress it is difficult to say. His rhymes are not always perfect; he has an over-great partiality for the word "grand;" and the way in which he introduces Assyrian and Accadian words into his verses is, to say the least, extremely odd. At the same time, the poem possesses both spirit and imagination; and, if it directs the attention of the literary world to the oldest epic of which we know, it will not have been composed in vain.

Three Hundred English Sonnets. Edited by David M. Main. (Blackwood.) This little book, which is tastefully got up as to printing and binding, may be called a condensed edition of the same editor's *Treasury of English Sonnets*. Fresh sonnets are included, and the bulky notes are omitted. The former can hardly be considered a very material addition, except as regards the sonnets of Rossetti. The absence of the latter does not involve a very sensible loss. The *Treasury* was an excellent library book, being copious and accurate; but it was overweighted with *ana*. Mr. Main's notes were often valuable, sometimes highly suggestive, but nearly always unreadable. It was right to cut away the notes; but, unhappily, this involved the sacrifice of all the contemporary work incidentally quoted therein. Mr. Main's general scheme has never seemed to us to be the best available. By rigidly excluding the sonnets of living writers the editor did his best to put his book as speedily as possible on the top shelf. A scheme admitting living writers must have its grave faults, but this form of swift suicide is surely not one of them. Mr. Main's three hundred sonnets are on the whole well chosen, though we should say that the selection is rather that of a bibliographer than of a poet. We have made memoranda of the omissions which occur to us from our point of view. We like Mr. Main's selection from Shakspeare and Spenser; we think he could hardly fail to satisfy us with his selections from Milton and Wordsworth; but we should have preferred Keats's sonnet on the Elgin Marbles to that on Leander. We are glad to observe that Mr. Main has cut away Shelley's stanzas of the "Ode to the West Wind," and that he has promoted Leigh Hunt's "Nile" to a place in the text. We are also glad that he has followed Mr. Hall Caine in giving George Eliot's "Brother and Sister," and we wish he had followed Mr. Waddington in giving Burns's "Thrush." We

receive a new sonnet by Hartley Coleridge with a good deal of pleasure, and think it vastly more valuable than the two playful poems that Mr. Caine discovered in the Lake country. We are sorry that Lord Hamner's fine "Pine Woods" has not found a place, and we are yet more disappointed to miss Longfellow's extremely beautiful "Natura." There is reason to think that Longfellow considered this sonnet the best of his shorter poems. We are at a loss to know how an editor generally so discriminating could have printed Sydney Dobell's "No Comfort" and omitted his magnificent "Army Surgeon." We think Lord Beaconsfield's "Wellington" is superior to John Forster's "Dickens." We are sorry not to see Poe's "Silence," which, although it has fifteen lines, is as certainly a sonnet as Hood's poem on the same subject. Moreover, Mr. Main knows that the tail is a legitimate addition to the sonnet in Italian—and why not in English? We are disappointed that we cannot find Charles Whitehead's "Even as yon lamp," which is, in our judgment, among the finest sonnets ever penned. Mr. Main properly gives to S. L. Blanchard "Hidden Joys," which Lord Houghton was tempted to attribute to Keats. The selection from Rossetti is excellent, yet it includes the sonnets on "Chatterton" and on "Oliver Brown," both painfully laboured works, and excludes that on the "Last Three at Trafalgar," which is, perhaps, as free, as lucid, and as vigorous and impassioned as Milton. Mr. Main alludes to certain emendations by Mr. Hall Caine in Isaac Williams's sonnet "Heed not a World" as disastrous; but Mr. Caine's version was, at the time it appeared, the only one that rhymed and scanned, and it remains in all respects equal to Mr. Main's later version. Arthur O'Shaughnessy's "Her Beauty" is said to be from the poet's posthumous volume. It was written for *Sonnets of Three Centuries*, and contains the corrections (from the rough draft which was all the author left behind him) of the editor of that book. Mr. Main gives us another long note on Blanco White's "Night." Touching a good deal that has been said by other writers on one "fatally disenchanting line" in that sonnet, we have recently received from Mr. William Davies, author of *Songs of a Wayfarer*, the following emendation, which he remembers to have seen in early printed copies of the sonnet:—

"Whilst flower and leaf and insect stood revealed."
Mr. Main should make a note of this.

MR. WADDINGTON'S *English Sonnets by Living Writers* (Bell) has, we are glad to see, reached a second edition, and the editor has taken the opportunity of adding ten sonnets. Four of these are by Mr. Theodore Watts, three by Mr. W. S. Blunt, and two by Miss Mathilde Blind, who were all unrepresented in the first edition. Mr. Watts's "Wood-hunter's Dream," Mr. Blunt's "To the Bedouin Arabs," and Miss Blind's "The Dead" are valuable additions. We observe with some surprise that the reader is still informed by the Preface that the volume contains only 178 sonnets—a statement which Mr. Waddington would find it hard to support. It is our misfortune, rather than his fault, that at least two of his writers are no longer "living."

Songs of Irish Wit and Humour. Selected by Alfred Perceval Graves. (Chatto & Windus.) Though perhaps not quite so complete as might be wished, this selection of Irish songs is very welcome at a time when "wit and humour" seem almost to have abandoned the country of Moore and Sheridan, of Lover and Prout. The political section is specially weak, though for this we can but respect Mr. Graves's motive.

From Grave to Gay: a Volume of Selections from the Complete Poems of H. Cholmondeley-Pennell. (Longmans.) The popularity of Mr. Cholmondeley-Pennell's volumes of light verse (even though that popularity was largely due to the illustrations) fully justifies him in issuing the present selection, which is illustrated only with a portrait of the author—poet we may not truthfully call him. The book is a pleasant one both to read and to handle, except that the paper is somewhat too thick for our taste.

NOTES AND NEWS.

WE hear that the Council at Cambridge have resolved unanimously to offer to Prof. George Stephens, of Copenhagen, the honorary degree of Doctor in Letters. The same degree has been given in regular course during this week to Mr. H. A. J. Munro, Mr. J. Peile, and Mr. Henry Jackson; but the present is the first occasion on which this newly instituted degree has been used to confer distinction upon a stranger. The time could not have been better chosen, when Prof. Stephens has crowned the labour of a lifetime by bringing out the third and last volume of his *Old Northern Runic Monuments of Scandinavia and England*, together with a popular handbook on the same subject, which he may be said almost to have created.

AT Cambridge also this week the Rev. Mandell Creighton (for whom Oxford unhappily had no vacant place) has been appointed to the new Professorship of Ecclesiastical History; and Mr. E. W. Gosse (who has no university of his own to reward him) has been elected by Trinity College to the Lectureship in English Literature vacant by the resignation of Mr. Leslie Stephen, who probably wishes to reserve himself entirely for his great English Biographical Dictionary, of which we hope to see the first-fruits by the autumn.

CAPT. R. F. BURTON is, we hear, putting the last touches to his translation of *The Thousand Nights and a Night*. The first volume (fifty nights) is already copied, and the whole can be prepared for print within a year. The version was begun some thirty years ago in conjunction with the late Dr. T. F. Steinhilber, of Aden. It will try to do justice to one of the most interesting of anthropological and ethnographical works, by being a *verbatim et literatim* copy of the original, preserving all its technique, such as the divisions of the nights and the naive and child-like plain-speaking of the Arabic—a perfect contrast with the English of the present day. Of course, it will be printed, not published, and the issue will be limited to subscribers.

MR. BEHRAMJI M. MALABARI goes on steadily with his great undertaking of having Prof. Max Müller's Hibbert Lectures "On the Origin and Growth of Religion" translated into the principal vernaculars of India. In addition to the Guzerathi and Marathi translations which we noticed some time ago, we have now received the translation into Bengali. The translation in this case is the work of Rajanikanta Gupta, the author of the *History of the Great Sepoy War, Studies in Indian History, &c.* The expense of the publication seems to have been entirely defrayed by the Maharani Shriomaye. A Bengali translation of Prof. Max Müller's last work, *India, what can it Teach us?* is likewise advertised.

A RECORD of the public life of Sir Henry Cole will shortly be published by Messrs. G. Bell & Sons. The story of his association with the Prince Consort in the successful inauguration of the Exhibition of 1851, and of his subsequent connexion with the Department of Science and Art at the South Kensington Museum, will give the book an exceptional interest.

MR. ELLIOT STOCK announces for publication a volume on Church Bells, by Mr. J. C. L. Stahlschmidt, a past-Master of the Founders' Company, who has devoted his spare time for some years to accumulating information as to the early bell-founders of London. He now gives the result of his labours in the first part of the book, the second part of which will be devoted to an account of the bells of Surrey. The title will be *Surrey Bells and London Bell-Founders*. Much new and interesting information is promised from sources hitherto entirely unworked, especially the Corporation Records at Guildhall.

MESSRS. HURST & BLACKETT will shortly publish two three-volume novels—*Gaythorne Hall*, by John M. Fothergill, and *Venus' Doves*, by Ida Ashworth Taylor.

MESSRS. W. SWAN SONNENSCHN & Co. will publish very shortly a novel by Mr. Ulick J. Burke, entitled *Couleur de Rose*.

A NEW edition of Murray's *Handbook to France*, part ii., is going through the press. Many interesting and valuable additions have been made, notably with regard to the Morvan, the Jura, Franche-Comté generally, and the Vosges—regions little known, and yet so interesting to travellers in search of the picturesque. New plans have also been added, and many additions made to the Index.

WE understand that the work entitled *My Bible*, which Canon Boyd Carpenter, Bishop-designate of Ripon, recently contributed to the "Heart Chords" series, has already passed into a second edition, while the same author's "Commentary on the Revelation," contributed to Bishop Ellicott's *Bible Commentary*, which has been reprinted in a separate volume, is now in its third edition.

Hard Battles for Life and Usefulness is the title of a volume by the Rev. J. Inches Hillocks, with an Introduction by the Rev. Dr. Walter C. Smith, author of *Obrig Grange*, which Messrs. Sonnenschein have in the press. It consists of three parts. The first and second—"Battles to Live and Learn" and "Battles for Usefulness"—give an autobiographical record of the author's life and work. The third part is a review of the roots and remedies of London misery.

MR. ALEXANDER ROBERTSON has a long article in the May number of the *English Law Magazine and Review*, on "The Conflict of Jurisdiction between the English and Scotch Courts," with special reference to the Orr-Ewing case.

MR. E. J. W. GIBB'S translation from the Turkish of "The Story of Jewād," which we have before announced as to be published by subscription through Messrs. Wilson & McCormick of Glasgow, will be ready for distribution in the course of next month. The price is seven shillings.

THE June number of the *Antiquarian Magazine* will contain a continuation of Mr. J. H. Round's paper on the vexed question of "Port and Port-reeve."

THE June number of *Sunday Talk* will contain the opening chapter of a new story by Mrs. Oliphant, entitled "Elinor;" an account of "Another Carlyle Shrine," by Shirley; a paper by Prof. Nichol on "A Broad Churchman;" and a poem by Prof. Blackie.

THE annual general meeting of the Education Society will take place on Thursday, May 29, at the Memorial Hall, Farringdon Street, at 8 p.m., when the president, the Rev. Dr. H. M. Butler, will deliver his address.

THE following is the official return of the results of the L.L.A. examination of 1884 at the University of St. Andrews:—In Latin 11 passed; in mathematics 4; in logic 12, and

2 with honours; in moral philosophy 4; in English literature 57, and 57 with honours; in natural philosophy 1; in education 47, and 16 with honours; in political economy 10, and 3 with honours; in French 45, and 37 with honours; in German 31, and 17 with honours; in Italian 1; in comparative philology 30, and 1 with honours; in history 34, and 11 with honours; in chemistry 3; in physiology 35, and 2 with honours; in botany 22, and 4 with honours; in zoology 2; in geology 10, and 9 with honours; in Church history 1; and in Hebrew 1. Of the 363 candidates who entered, 81 have gained the title. The Committee of Senators have been empowered to draw up a scheme by which the honours standard may be raised in future, either by adding to the number of subjects necessary for honours, or by making certain important subjects obligatory, so as to bring the qualification nearer to the full M.A. degree.

THE sixteenth annual meeting of the Society for the Encouragement of Home Study was held in London during three days last week. The examiners reported on the work done by the young ladies during the year, and awarded the prizes. Fresh papers of questions on literature, theology, arithmetic, German, and household hygiene were given. Applications for admission should be made to the hon. secretary, Miss A. C. Moore, Eltham.

CAPTANE DUVOISIN has begun in the number of the *Revue des Basses-Pyrénées des Landes* a series of folk-lore legends, collected about 1830, which promises to be very valuable. The Basque text is given, with a French translation.

ORIGINAL VERSE.

TWO MEDIAEVAL STUDENT SONGS.

The Lover's Monologue.

Love rules everything that is:
Love doth change hearts in a kiss:
Love seeks devious ways of bliss:
Love than honey sweeter,
Love than gall more bitter.
Blind Love hath no modesties.
Love is lukewarm, hot and cold;
Love is timid, over-bold;
Loyal, treacherous, manifold.

Present time is fit for play:
Let Love find his mate to-day:
Hark, the birds, how sweet their lay
Love rules young men wholly;
Love lures maidens solely:

Woe to old folk, sad are they!
Sweetest woman ever seen,
Fairest, dearest, is my queen;
And, alas, my chiefest teen!

Let an old man, chill and drear,
Never come thy bosom near;
Oft he sleeps with sorry cheer,
Too cold to delight thee:
Naught could less invite thee.

Youth with youth must mate, my dear.
Blest the union I desire;
Naught I know, and naught require,
Better than to be thy squire.

Love flies all the world around:
Love in wanton wiles is wound:
Therefore youth and maid are bound
In Love's fetters duly.
She is joyless truly

Who no lover yet hath found!
All the night in grief and smart
She must languish, wear her heart:
Bitter is that woman's part.

Love is simple, Love is sly;
Love is pale, of ruddy dye;
Love is all things, low and high:
Love is serviceable,
Constant and unstable:
Love obeys art's empery.
In this closed room Love takes flight;
In the silence of the night;
Love made captive, conquered quite.

To Flower o' the Thorn.

The blithe young year is upward steering;
Wild winter dwindles, disappearing:
The short, short days are growing longer;
Rough weather yields, and warmth is stronger.
Since January dawned, my mind
Waves hither, thither, love-inclined
For one whose will can loose or bind.

Prudent, and very fair the maiden;
Than rose or lily more love-laden;
Stately of stature, lithe and slender;
There's naught so exquisite and tender:
The Queen of France is not so dear;
Death to my life comes very near,
If Flower o' the thorn be not my cheer.

The Queen of Love my heart is killing
With her gold arrow pain-distilling;
The God of Love, with torches burning,
Lights pyre on pyre of ardent yearning:
She is the girl for whom I'd die;
I want none dearer far or high;
Though grief on grief upon me lie.

I with her love am thrall'd and taken,
Whose flower doth flower, bud, bloom, and waken;
Sweet were the labour, light the burden,
Could mouth kiss mouth for wage and guerdon!
No touch of lips my wound can still,
Unless two hearts grow one, one will,
One longing! Flower of flowers, farewell!

JOHN ADDINGTON SYMONDS.

Note.—These songs are translated from the *Carmina Burana*. The originals are in Latin, of the twelfth century.

MAGAZINES AND REVIEWS.

Belgravia, noticeable from month to month for Mrs. Cashel Hoey's suggestive and interesting novel "The Lover's Creed," is this month doubly worth attention, for it contains an eight-page story of great power and pregnancy—Miss Clementina Black's "Moonlight and Floods."

THE *Deutsche Rundschau* has some "Studies on Goethe," by Herr Wilhelm Scherer, which are all to the point and deal with definite problems concerning Goethe's writings. Herr von Sarburg begins an appreciative study of "Alessandro Manzoni," and Herr Curtius gives a pretty sketch of "Athens and Eleusis."

In the *Revue historique* M. de Grammont begins a series of "Etudes algériennes" which are likely to be of general interest. The first is a careful study of the rise and activity up to modern times of the Algerian Corsairs—a subject frequently alluded to, but little understood. M. R. Hammond publishes some documents bearing on the relations between France and Prussia from 1763 to 1769, the period of the re-establishment of diplomatic relations after the Seven Years' War.

THE *Theologisch Tijdschrift* for May (a double number) gives a varied choice of subjects, ranging from Mr. Spencer's and Mr. Green's philosophy (Hugenholtz) to the genesis of the narratives respecting Aaron (Oort), the relation of John the Baptist and his disciples to Christianity (Hockstra), the Christology of the Epistle to the Hebrews (Mayboom), and the origin of the Eucharist (Bealge). The second and larger half of Green's *Prolegomena to Ethics* is considered to be a more vigorous defence of the author's standpoint than the first. With the reserve indicated, Dr. Hugenholtz ranks the book among the most valuable fruits of recent philosophic thought.

In the *Revista Contemporanea* for April, Rodríguez Villa begins a valuable History of the campaign of the Archduke Leopold in Flanders in 1647; the present chapters carry the account down to the surrender of Armentières, May 30. Don Ramon L. de Vicuña treats of "The Subject of History," which is defined as "the relations of man to God, to nature, and to his fellows." Señor Barzanallana discusses the

inequalities of the territorial tax in Spain, pointing out confusions and abuses rather than suggesting remedies. Charro-Hidalgo y Diaz gives a eulogistic review of José María de Pereda, the best novelist of the Asturias and of Northern Spain. Becerro de Bengoa describes, in an interesting paper, the subterranean canal of Orbo, by which the waters of a coal mine, once a danger and expense, have been utilised, by the engineer Señor Zuaznavar, for a canal upwards of a mile in length, which conveys the coal to the nearest station, for the traction of the boats, and for working the ventilation—at a cost of only £10,000.

TENNYSON ON "THE PRINCESS."

MR. E. S. DAWSON, of Montreal, has brought out a new edition of his study of "The Princess," prefaced by the following letter from the Poet Laureate, which we reprint from the *Critic*—

"DEAR SIR,—I thank you for your able and thoughtful essay on 'The Princess.' You have seen, amongst other things, that if women ever were to play such freaks, the burlesque and the tragic might go hand-in-hand. I may tell you that the songs were not an after-thought. Before the first edition came out, I deliberated with myself whether I should put songs in between the separate divisions of the poem. Again, I thought, the poem will explain itself; but the public did not see that the child, as you say, was the heroine of the piece, and at last I conquered my laziness and inserted them. You would be still more certain that the child was the true heroine if, instead of the first song as it now stands, 'As thro' the land at eve we went,' I had printed the first song which I wrote, 'The losing of the child.' The child is sitting on the bank of a river, and playing with flowers—a flood comes down—a dam has been broken thro'—the child is borne down by the flood—the whole village distracted—after a time the flood has subsided—the child is thrown safe and sound again upon the bank, and all the women are in raptures. I quite forget the words of the ballad, but I think I may have it somewhere.

"Your explanatory notes are very much to the purpose, and I do not object to your finding parallelisms. They must always recur. A man (a Chinese scholar) some time ago wrote to me saying that in an unknown, untranslated Chinese poem, there were two whole lines of mine, almost word for word. Why not? Are not human eyes all over the world looking at the same objects, and must there not consequently be coincidences of thought and impressions and expressions? It is scarcely possible for anyone to say or write anything in this late time of the world to which, in the rest of the literature of the world, a parallel could not somewhere be found. But when you say that this passage or that was suggested by Wordsworth or Shelley or another, I demur, and more, I wholly disagree. There was a period in my life when, as an artist, Turner for instance, takes rough sketches of landscape, &c., in order to work them eventually into some great picture, so I was in the habit of chronicleing, in four or five words or more, whatever might strike me as picturesque in nature. I never put these down, and many and many a line has gone away on the north wind, but some remain—e.g.,

'A full sea glazed with muffled moonlight.'

Suggestion: The sea one night at Torquay, when Torquay was the most lovely sea-village in England, tho' now a smoky town. The sky was covered with thin vapour, and the moon was behind it.

'A great black cloud
Drag inward from the deep.'

Suggestion: A coming storm seen from the top of Snowdon. In the 'Idylls of the King':

'With all
Its stormy crests that smote against the skies.'

Suggestion: A storm which came upon us in the middle of the North Sea.

'As the water-lily starts and slides.'

Suggestion: Water-lilies in my own pond, seen

on a gusty day with my own eyes. They did start and slide in the sudden puffs of wind till caught and stayed by the tether of their own stalks—quite as true as Wordsworth's simile, and more in detail.

'A wild wind shook—follow, follow, thou shalt win.'

Suggestion: I was walking in the New Forest. A wind did arise and

'Shake the songs the whispers and the shrieks
Of the wild wood together.'

The wind, I believe, was a west-wind, but, because I wished the Prince to go south, I turned the wind to the south, and, naturally, the wind said 'follow.' I believe the resemblance which you note is just a chance one. Shelley's lines are not familiar to me, tho', of course, if they occur in the 'Prometheus,' I must have read them. I could multiply instances, but I will not bore you, and far indeed am I from asserting that books, as well as nature, are not, and ought not to be, suggestive to the poet. I am sure that I myself, and many others, find a peculiar charm in those passages of such great masters as Virgil or Milton where they adopt the creation of a bygone poet, and reclothe it, more or less, according to their own fancy. But there is, I fear, a prosaic set growing up among us, editors of booklets, book-worms, index-hunters, or men of great memories and no imagination, who impute themselves to the poet, and so believe that he, too, has no imagination, but is forever poking his nose between the pages of some old volume in order to see what he can appropriate. They will not allow one to say 'Ring the bells,' without finding that we have taken in from Sir P. Sydney—or even to use such a simple expression as the ocean 'roars,' without finding out the precise verse in Homer or Horace from which we have plagiarised it. (Fact!)

"I have known an old fish-wife, who had lost two sons at sea, clench her fist at the advancing tide on a stormy day and cry out—'Ay! roar, do! how I hate to see thee show thy white teeth!' Now if I had adopted her exclamation and put it into the mouth of some old woman in one of my poems, I dare say the critics would have thought it original enough, but would most likely have advised me to go to nature for my old women and not to my own imagination, and indeed it is a strong figure. Here is another little anecdote about suggestion: When I was about twenty or twenty-one I went on a tour to the Pyrenees. Lying among these mountains before a waterfall that comes down one thousand or twelve hundred feet, I sketched it (according to my custom then) in these words: 'Slow-dropping veils of thinnest lawn.' When I printed this a critic informed me that 'lawn' was the material used in theatres to imitate a waterfall, and graciously added, 'Mr. T. should not go to the boards of a theatre but to nature herself for his suggestions.' And I had gone to nature herself. I think it is a moot point whether, if I had known how that effect was produced on the stage, I should have ventured to publish the line.

"I find that I have written, quite contrary to my custom, a letter, when I had merely intended to thank you for your interesting commentary. Thanking you again for it, I beg you to believe me very faithfully yours,

A. TENNYSON.

Aldworth, Haslemere, Surrey, Nov. 21st, 1882.
"PS.—By-the-by, you are wrong about 'the tremulous isles of light'; they are 'isles of light,' spots of sunshine coming through the leaves, and seeming to slide from one to the other, as the procession of girls' moves under shade.' And surely the 'beard-blown' goat involves a sense of the wind blowing the beard on the height of the ruined pillar."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRENCI, G. Majolika-Fliesen aus Siena 1500-50. Text v. J. Lessing. Berlin: Wasmuth. 20 M.
CHEFS D'ŒUVRE de l'Orfèvrerie hongroise ayant figuré à l'Exposition de Budapest 1881. Budapest: Gril. 300 fr.
DAUDET, Alph. Sapho: Mœurs parisiennes. Paris: Charpentier. 3 fr. 50 c.
DOHME, R. Barock- u. Rococo-Architektur. 1. Lfg. Berlin: Wasmuth. 20 M.

- GUIZOT, M., Lettres de, à sa Famille et à ses Amis recueillies par M^{me} de Witt. Paris: Hachette. 3 fr. 50 c.
- MALOT, Hector, Marichette. Paris: Dentu. 6 fr.
- MARIO, A., Scritti scelti e curati da Giosuè Carducci. Vo. I. Bologna: Zanichelli. 5 L.
- RAUNIS, E., Chansonnier historique du 13^e Siècle. T. 9. Paris: Quantin. 10 fr.
- SAND, George, Correspondance de. T. V. Paris: Calmann Lévy. 3 fr. 50 c.
- SOMMERVOGEL, C., Dictionnaire des Ouvrages anonymes et pseudonymes publiés par des Religieux de la Compagnie de Jésus depuis sa Fondation jusqu'à nos Jours. Paris: Palmé. 30 fr.
- TISSOT, Victor, La Police secrète prussienne. Paris: Dentu. 3 fr. 50 c.

HISTORY, ETC.

- CAVALLARI, S. e C., e A. HOLM. Topografia archeologica di Siracusa. Palermo: Tip. dello Statuto. 80 L.
- CIOTTI GRASSO, P., Del Diritto pubblico siciliano al Tempo dei Normanni. Palermo: Tip. dello Statuto. 2 L. 50 c.
- FENNER, H., Zwingli als Patriot u. Politiker. Frauenfeld: Huber. 1 M. 50 Pf.
- FLIECHENFRESSER, W., Die politische Stellung Hamburgs in der Zeit d. dreissigjährigen Krieger. II. 1827-29. Hamburg: Jenichen. 1 M.
- FOCHS, C., Geschichte d. Kaisers L. Septimius Severus. Wien: Konegen. 3 M.
- GILLES, J., Les Voies romaines et massiliennes dans le Département des Bouches-du-Rhône. Paris: Thorin. 7 fr. 50 c.
- LALLEMEND, M., et A. BOINETTE, Jean Errard, de Bar-le-Duc, premier Ingénieur du très chrestien Roy de France et de Navarre Henry IV. Paris: Thorin. 5 fr.
- SEIDENCKE, L., Geschichte d. Volkes Israel. 2. Thl. Vom Exil bis zur Zerstörung Jerusalems durch die Römer. Göttingen: Vandenhoeck. 7 M.
- WERTHEIMER, E., Geschichte Oesterreichs u. Ungarns im ersten Jahrzehnt d. 19. Jahrh. Leipzig: Duncker & Humblot. 8 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOUILLIER, F., Etudes familières de Psychologie et de Morale. Paris: Hachette. 3 fr. 50 c.
- HOPPE-SEYLER, F., Ueb. die Entwicklung der physiologischen Chemie u. ihre Bedeutung f. die Medicin. Rede. Strassburg: Trübner. 1 M.
- LEHMANN, F. X., Einführung in die Mollusken-Fauna d. Grossherzogt. Baden. Karlsruhe: Braun. 2 M. 50 Pf.
- LUNDSTROM, A. N., Pflanzenbiologische Studien. I. Die Anpassungen der Pflanzen an Regen u. Thau. Upsala: Lundquist. 9 M.
- PACHER, D., u. M. FRHR. v. JABORNEGG, Flora v. Kärnten. 1. Thl. 2. Abth. Klagenfurt: v. Kleinmayr. 6 M.

PHILOLOGY, ETC.

- CESARI, P., Storia della Musica antica. Milan: Ricordi. 3 L.
- DE CARA, C., Esame critico del Sistema filologico e linguistico applicata alla Mitologia e alla Scienza delle Religioni. Prato: Giachetti. 6 L.
- MUELLER, K. O., Geschichte der griechischen Literatur bis auf das Zeitalter Alexanders. Fortgesetzt v. E. Heitz. 2. Bd. 2. Hälfte. Stuttgart: Heitz. 6 M.
- SCHMEISSER, G., Beiträge zur Kenntniss der Technik der etruskischen Haruspices. I. Zur Erklärung u. Deutg. der Prodigien. Landsberg-a-W.: Schaeffer. 1 M.
- VERKEE, R., De $\mu\eta$ particulae cum indicativo conjunctae us. antiquior. pars 2. Schelz: Lämmel. 1 M.

CORRESPONDENCE.

SIR GEORGE COX ON THE RETORT OF
PLAGIARISM.

Queen's College, Oxford: May 17, 1884.

Sir George Cox's letter in the last number of the ACADEMY admits of an easy reply.

1. There is only one chapter, not "chapters," on "Comparative Philology and the Science of Religion," not "Myths and Mythology," in my *Introduction to the Science of Language*. I cannot have plagiarised from Sir George Cox in this, as when the chapter was written I had not read a page of his book. If I have plagiarised from anyone, it is from myself, in my *Principles of Comparative Philology*, published eleven years ago. Sir George Cox's *Mythology of the Aryan Nations* remained known to me only by name until my *Introduction* was passing through the press and I was preparing a list of selected works for recommendation to the student. As I then found that it contained a good deal of what seemed to me to be questionable matter, I added a note of warning as regards the use of it. On p. 570 of the new edition of his book I observe that Sir George Cox does not accuse me of copying from him—a charge, indeed, which he could not sustain—but only of arriving at similar conclusions. Our theories of comparative

mythology, however, are not the same; and, if some of our conclusions are similar, it is because we have drawn from common sources, more especially Prof. Max Müller. But the incorrectness of my reference to my book makes me doubt whether Sir George Cox has not confounded my work with some other.

2. The statement that I have charged Herodotos with making himself responsible for the truth of the tale of the phoenix, whereas he "distinctly disclaims all responsibility" for it, has been borrowed by Sir George Cox (and Prof. Jebb) from Mr. Verrall. Mr. Verrall, however, never took the trouble to look at my note on the passage, or even my previous reference to the fact on p. xxii. of the *Introduction*. Had he done so, he and his followers would never have confounded the legend about the phoenix, which Herodotos tells us he derived from others, with the tale of the phoenix, which the Greek writer gives on his own authority. The same tale had been already told by Hekataeos, the authenticity of whose fragments has been long ago proved by Wiedemann against the doubts of the Continental critics which have been reproduced in the *Edinburgh Review*. I imagined (wrongly, as it seems) that Herodotean critics in this country were acquainted with the results of the discussion. Now, as Wiedemann remarks in regard to the phoenix (*Geschichte Aegyptens*, p. 86),

"It is impossible to assume that Hekataeos and Herodotos, whose visits to Egypt were separated by so many years, could both have received the same false information to their enquiries about things perfectly well known in Egypt; they must rather have copied the one from the other, since both related the same tale, and the copyist can only have been Herodotos."

This proof of my "unfairness" to Herodotos, which is singled out by Sir George Cox, is a good sample of the criticism with which my criticism of the Greek historian has been met. *Ex hoc disce omnia.* A. H. SAYCE.

"HUNTING THE WREN."

Magdalene College, Cambridge: May 13, 1884.

I am very glad to see that this very interesting subject has attracted notice once more, for I am sure that much light has to be thrown upon it before it can be understood. Permit me here to reproduce the following extracts from the history of the species as given in the fourth edition of Yarell's *British Birds* (vol. i., pp. 465, 466):—

"The curious custom of 'hunting the wren' has been mentioned by many writers, but little can be added to the accounts of it given by the late Sir Henry Ellis in his notes to Brand's *Popular Antiquities* (ii., p. 516), and by Thompson [*Nat. Hist. Ireland, Birds*, i., pp. 349-52]; though, from its practice obtaining in countries far apart, it is most likely of much greater antiquity than has been often supposed. It seems to have been first noticed by Charles Smith in his *State of the County of Cork* (ii., p. 334, note), published in 1750, as followed in the South of Ireland, and subsequently by Vallancey (*Collectanea de Rebus Hibernicis*, iv., No. 13, p. 97). On Christmas Day boys and men, each using two sticks—one to beat the bushes, the other to fling at the bird—went out in a body to hunt and kill the wren, which, from its habit of making but short flights, was no doubt soon done to death. On the following day—the feast of St. Stephen—the dead bird, hung by the legs between two hoops, crossed at right angles and decked with ribbons, was carried about by the 'wren-boys,' who sang a song, beginning 'Droicillín, Droicillín, ri ant-eum' (that is, 'Wren, Wren, king of birds'), and begged money to bury the wren." This ceremony, which,

"* To Mr. Norman Moore the editor is indebted for the Erse words of the song above quoted. In Mr. and Mrs. S. C. Hall's *Ireland: its Scenery, Character, &c.* (i., pp. 23-25), the entire English version, as sung in the county Cork, is given, together with the musical notes of the time."

however it may have arisen, had become quite senseless, was, when Thompson wrote, falling into disuse, and in 1845 the then Mayor of Cork by proclamation forbade its continuance. Mr. Halliwell (*Nursery Rhymes*, ed. 2, p. 248) notices the same practice in the Isle of Man, and gives the words there sung; while on February 4, 1846 (as appears by the *Literary Gazette*, p. 131, of the 7th of that month), Mr. Crofton Croker drew attention to the subject at a meeting of the British Archaeological Association, and it was stated that a similar custom existed in Pembrokeshire, where, on Twelfth Day, a wren was carried from house to house in a box with glass windows, surmounted by a wheel to which ribbons were hung. Sonnini (*Voyage dans la Haute et la Basse Egypte*, i., p. 18) mentions a like ceremony practised a century ago, towards the end of December, at La Ciotat, near Marseilles, but there the wren's murderers were armed with swords and pistols, and their victim was slung to a pole borne, as if it were a heavy load, on the shoulders of two men, who paraded the village, and then, after gravely weighing it in a pair of scales, all [present] gave themselves up to festivity.

"It is for antiquaries to throw light on the origin of this widely spread custom, of which many unsatisfactory explanations have been attempted. It has been ascribed to a wren which, alighting on a drumhead, roused and saved from defeat some Protestant troops in the Irish civil wars of the seventeenth century. Others refer it to a similar incident some centuries earlier in the wars of the Danish occupation of Ireland. Others say that the wren was an object of so great veneration to the 'Druids' that the early Christian missionaries enjoined its persecution upon all adherents of the new faith. Any speculations would here be futile, though one cannot but be struck by some coincidences. The wren, in the first line of the Irish song, is called the king of birds. The Pembrokeshire ceremony was, or is, performed on Twelfth Day—the feast of the Three Kings—and the bird was also spoken of as the king. The common name of the bird, shared to some extent with the golden-crested wren, in most European languages, *Basiliskos*, *Regulus*, *Reyezuelo*, *Reatino*, *Roitelet*, *Zaunkönig*, *Ellekonge*, *Winterkoninkje*, and so forth—all assign to it the kingly dignity. These names probably are connected with the old and well-known fable of birds choosing for their king that one of them which should mount highest in the air. This the eagle seemed to do, and all were ready to do him homage, when a loud burst of song was heard, and perched upon the eagle's head was the exultant wren, which, unseen and unfelt, had been borne aloft by the giant. In England the story does not seem to have had hold, and, so far from ascribing royal qualities to our little favourite, it is nearly everywhere known to us by the humbler name of 'Kitty' or 'Jenny' Wren."

Some parts of the foregoing extracts may be new to the readers of the ACADEMY; and to me it would be a great satisfaction if anyone could point to any reasonable explanation of this very curious and doubtless very ancient custom, for such must be deemed one that, without reasonable cause assigned, extends from the shores of the Mediterranean to those of St. George's Channel. ALFRED NEWTON.

THE "SWINBOURG" OF KING ALFRED'S WILL.

Weston-super-Mare: May 15, 1884.

In King Alfred's will (Pauli, *Life of Alfred*, p. 409), we find that an arrangement as to the destiny of certain lands was made by Ethelred and Alfred at a Witenagemote at Swinbeorg. Has this place been identified? I had conjectured that the name is found in that of Swanborough hundred in Wilts; but I was unaware till a few days since of the exact spot. In Mr. G. Laurence Gomme's *Primitive Folk-Moots* (Sampson Low, 1880) I read (p. 108):—

"The Rev. R. Nicholson kindly informs me that by the side of the road between Woodborough and Pewsey, Wilts, and in the parish of Manningford Bruce, is a hillock on which grow two or three ash-trees of no great age, but which may possibly spring from the site of an old tree. It is

called 'Swanborough Tump,' or 'Swanborough Ashes.' The name of the hundred is Swanborough; and within the memory of an old man, who died a few years ago, courts used to be held there."

Where is the original register of Alfred's Abbey at Winchester containing the will? That part of the MS. is said to be of about the date of 1028. It would be interesting to ascertain the exact reading. But surely the Swinborg where Ethelred and Alfred stood must be Swanborough Tump, and from that important moot-hill the hundred took its name. Lands of Alfred at Bedwin, Pewsey, and Alton passed by his will to his eldest son and heir, Edward, and these doubtless contained within their bounds this very Swanborough Tump.

HENRY GEORGE TOMKINS.

FUNERAL SURVIVALS IN SOUTH-WEST FRANCE.

Sare, par St-Jean-de-Luz: May 16, 1884.

In the ACADEMY of May 10, p. 329, the following note of Eugène Pelletan on the death of Louis XIV. is quoted with approval:—"Lorsque le peuple apprit la mort du grand roi, il alluma un feu de joie à chaque carrefour, et il improvisa une farandole." I do not deny the feeling of relief at the death of the King; but I cannot think that the funeral-or death-fire at the cross-roads was "un feu de joie." The custom is still kept up in parts of France, especially in the South-west. It is dying out, and is nowhere universally observed, but it is still usual in the parish from which I write; the mark of the last such fire on the road close by is hardly yet obliterated. I have endeavoured to get at the meaning attached to the ceremony, but without much success. The most common reply is that it is done "pour prier;" every passer by the lighted fire is supposed to say a "paternoster" for the benefit of the deceased; in one case a stone was said to be thrown by each on to a heap at the north-eastern corner of the cross-roads. In the minds of some the fire itself seems to constitute the essential part of the rite, in that of others the prayer; while some regard more the cross-roads, and will light the fire only on such spots, others are not so particular about this; and many do it simply from habit. The straw-stuffed mattress usually supplies the material, but not invariably; in the towns only a very little straw is burnt. This, I think, shows that the fires lighted at the cross-roads at the death of Louis XIV. were not necessarily "feux de joie."

Of analogous survivals in South-west France, the saint whose image was placed at the end of bridges in Guyenne was invoked to preside at a birth. Witness the well-known hymn sung by Jean d'Albret at the birth of Henri IV.:

"Nousté-Dame deü cap deü pouin."

The latest writer on the Basques, l'abbé Haristoy, the first volume only of whose *Recherches historiques sur le Pays-basque* (Bayonne, 1883) has appeared, admits that his former parishioners in La Soule practise a kind of obscure worship of trees in times of trouble. Of the worship of stones, of offerings and prayers addressed in caves and holes to fairies, I have known instances both among Basques and Gascons; and older documents contain traces of many other similar survivals of former religions.

WENTWORTH WEBSTER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 23, 8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," III., by Prof. W. Noel Hartley.

TUESDAY, May 27, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," IV., by Prof. Gamgee.

8 p.m. Anthropological: "Remains from Cemeteries in the Island of Antiparos," by Mr. Theodore Bent; "The Koeboes of Sumatra," by Mr. H. O. Forbes; "The Osteology of the Koeboes of Sumatra," by Dr. J. G. Garson.

8 p.m. Civil Engineers: "Wood Pavement in the Metropolis," by Mr. G. H. Stayton.
WEDNESDAY, May 28, 8 p.m. Society of Arts: "Primary Batteries for Electric Lighting," by Mr. I. Probert.
8 p.m. Geological.

8 p.m. Society of Literature: "A Critical Examination of the Character of Macbeth," by Mr. W. H. Garrett.

THURSDAY, May 29, 3 p.m. Royal Institution: "Flame and Oxidation," V., by Prof. Dewar.

8 p.m. Society of Arts.
8 p.m. Educational: Presidential Address, by the Rev. Dr. H. Montagu Butler.

FRIDAY, May 30, 8 p.m. Society of Arts: "Street Architecture in India," by Mr. C. Purdon Clarke.

9 p.m. Royal Institution: "Les Couleurs," by M. E. Mascart.

SATURDAY, May 31, 3 p.m. Royal Institution: "Microscopical Geology," III., by Prof. Bonney.

SCIENCE.

Facsimiles of Anglo-Saxon Manuscripts.
Photozincographed by Col. A. C. Cooke.
With Translations by W. Basevi Sanders.
(Published by Authority.)

In this second part of the "Anglo-Saxon Manuscripts" we do not find a series of original charters like those in the first part, which contained the Canterbury documents, the best set in existence anywhere out of the British Museum. But if this volume gives us a more mixed collection, it is not on that account the less useful. The benefit of good facsimiles of undoubted originals consists in this, that it authenticates the forms of drafting deeds and of penmanship for certain periods, and affords a sound basis for the criticism of other deeds, whether purporting to be originals or only honest copies. This is the advantage to be derived from a select series such as the first part of the "Ordnance Survey Facsimiles" and the four volumes from the British Museum. But such choice examples form altogether but a small proportion of this "diplomatic" literature, which fills the six volumes of Kemble, and of which there exists perhaps enough to fill two volumes more. The present volume is characterised rather by mixture than selection, so that it presents a sample of what may be called high average quality. Thus an opportunity is afforded to the student of exercising that discrimination for which former publications have supplied elementary and guiding principles.

The volume contains fifty-four documents, of which the first eighteen belong to the Dean and Chapter of Westminster; these are followed by seventeen from the Dean and Chapter of Exeter; the remaining nineteen being from ten different proprietors, among which five from the library of the Earl of Ilchester form the largest single contribution.

The facsimile No. vii. of the Westminster documents clears up a doubt which hung over the fate of one of the most remarkable pieces of Saxon antiquity. Mr. Sanders very justly describes it as "one of those curious narratives concerning property that are not unfrequently met with among the Anglo-Saxon charters." But there are very few extant pieces which equal this one for interest. It is a history of the personal vicissitudes of the previous owners of the two estates of Send and Sunbury, and how those estates consequently came through Dunstan into the possession of the church of Westminster. This record was first published by Mr. Kemble in 1857 in the *Journal of the Archaeological Institute*. Mr. Kemble died before the proofs were revised. All that he had said about the original was this:—"The

very remarkable document which I here print, with a translation, is one of the title-deeds of Westminster." It did not follow from this statement that Westminster was the present resting-place of the original. More than one enquirer has failed to trace it. After Kemble, Mr. Thorpe printed it in his *Diplomatarium* (1865) with this note:—"Unfortunately, I have not been successful in finding the MS., notwithstanding the good-will of the authorities at Westminster." This uncertainty is now dissipated; among the facsimiles of the Ordnance Survey the document lies before us in good condition and in the unmistakable lineaments of the tenth century.

The Exeter documents are historically famous as having figured largely in the *Dissertation Epistolaris* of George Hickes (1705)—a treatise which first gave a critical basis to this study. It is singular that Kemble added nothing to Hickes's information about these Exeter deeds. Perhaps he assumed that Hickes had exhausted that deposit; he does not appear to have visited the archives at Exeter; he simply adopted those deeds which he found printed in Hickes, and thus left several remarkable documents unnoticed, some of which are now published for the first time. Six of the Exeter deeds are concerned with land in Cornwall, and these preserve many old Cornish place-names, which will probably supply new and welcome material to the Celtic philologist.

It is an excellent feature of Mr. Sanders' work that he furnishes the previous literary history of each document, with the necessary references not only to Wanley, Hickes, Kemble, and Thorpe, but also now and then to local historians who have published them or contributed to their illustration. He has also brought together some valuable information about the persons and estates concerned, by which light is thrown either on the transaction itself or, where the transaction is doubtful, upon the motive of the documentary fabrication. An illustration of this is afforded by No. ii. of the Westminster series. This purports to be a grant by Offa, in 785, of the estate of Aldenham to St. Peter's, Westminster. As penmanship, and for general composition, it is a very skilful work, which might easily be mistaken for a writing of the eighth century; but the grammar of the Saxon part betrays the man of the thirteenth century; and, when Mr. Sanders informs us that there was litigation about this estate in 1249, the history of the piece becomes pretty clear. But any inference we may draw applies only to the history of the writing before us, and does not touch the question of right.

A still more important instance occurs among the Exeter charters. There are in existence five documents purporting to be grants of land by King Athelstan to the church at Exeter, and all bearing the impossible date of 670. They are not by any means such contemptible documents as so absurd an error might seem to imply. Though condemned by Hickes, they were partially vindicated by Kemble; one of them has even been justified as to its substance by the discovery of the genuine deed for the same transaction. Here Mr. Sanders brings in a quotation from Domesday, which speaks of documents submitted to the Domesday

surveyors at Exeter, that will in all probability help to give the required clue to the history of this problematical group of writings.

These documents have been referred to not only by such historians as Kemble, Freeman, Stubbs, and J. R. Green, but also, lately, by Mr. Seebohm and Prof. Pollock, and other writers on the history of land tenure; and hence it becomes a matter of increasing importance that we should ascertain the relative historical value of each piece in a collection which is of the most various quality. Nothing contributes so much to a scientific basis of criticism as good facsimiles like those now before us.

J. EARLE.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

London: May 17, 1884.

Mr. Hessels having misunderstood the purport of my last letter to the ACADEMY, I venture again to trespass on your space. Mr. Hessels is apparently indignant that I still persist in terming Dr. Buddensieg's *Wiclif* a critical edition. He would have us believe that critical scholarship is purely a matter of palaeography. Now, the historical student is, as a rule, perfectly indifferent to philology; he reads a text for the thought or facts which it contains, and not for its word-forms. He wants a readable text, whence he can easily draw the sense of his author. I am quite ready to admit the importance of philological study; I am quite content that Mr. Hessels and other philologists who want mediaeval texts edited in one fashion rather than another should fill columns of the ACADEMY with indignant protest till they attain their end. The historical student can look on with perfect indifference so long as the success of Mr. Hessels and his fellows does not mean that the labour of reading mediaeval texts will be seriously augmented. But there are two points in this controversy which do affect the historical student. First, if mediaeval texts are to be edited *verbatim* from the MSS., all forms which are calculated to puzzle the ordinary reader should be accompanied by explanatory foot-notes, or rather, for easier perusal, the ordinary form put in the text and the MS. eccentricity in the foot-note. Mr. Hessels seems to make light of the difficulties presented by orthographical (*sic*) eccentricity to the historical reader. Now, if I mistake not, he once told me that he would, if he could, reproduce even the MS. abbreviations in the text. In other words, he would publish much such a text as the early printer did; every abbreviation and every eccentricity of the MS. before him would be reproduced, regardless of sense and regardless of the difficulty of perusal. If I do not misinterpret Mr. Hessels' views, he would vastly prefer Otto Brunfels' edition of the *Dialogus*, with its mediaeval spelling, to Lechler's, with its classical Latinity. Yet the historian who wishes to study life and thought, and not spelling, would undoubtedly declare for Lechler. Mr. Hessels may perhaps assert that one text is as easy to read as the other. For him, possibly; personally, I had spent hours over a page of Brunfels' edition before I became aware that Lechler's text was far more readable. All I ask is that the task of the historical student shall not be made too hard for the sake of the palaeographer. Palaeography, albeit an important art, is but the handmaiden of history, and her first duty is to make things easy for her mistress. The mere palaeographer can only produce a text inferior to the worst photograph; the historical student wants more than that. This brings me to my second point with regard to Mr. Hessels' protest; that is its extremely narrow view of what

is to be understood by a critical edition. He asserts that an edition is critical or otherwise according as it satisfies a certain palaeographical canon. That canon may be of the utmost importance to the philologist, and for his sake, perhaps, to be followed. For the historical reader it may be rather a nuisance than a blessing. For the purposes of such a reader the palaeographer pure and simple is quite incapable of preparing a critical edition. A critical edition to the historian is one edited by a man who has made a study of the works of his author, of the thought of his time, and of the inner meaning of mediaeval life. This knowledge, just as much as palaeographical detail, is needed to produce a critical edition; and this knowledge is not wanting in Dr. Buddensieg. Does Mr. Hessels think that without this study the palaeographer can be a critical editor? Would he not be the first to assert that such a man ought not to venture on a mediaeval text? What would he think, for example, if an editor attempted, say, one of the chief philosophical works of Wiclif, following accurately the spelling of his MS., but absolutely ignorant of the philosophy of Wiclif's time, perhaps even of the contents of Wiclif's greatest philosophical work, the *Triologus*? Such a thing is possible, albeit improbable. Would Mr. Hessels consider that such an editor could produce a critical edition? Let him admit that something more is required to produce a critical edition than a mere mechanical reproduction of the MS. There is a scholarship which extends beyond, though it ought to include, the art of palaeography, and that scholarship is an absolute necessity for all editions which are to be critical for historical purposes. The existence of that scholarship in Dr. Buddensieg has produced—to use the expression of Mr. Poole—a “work of signal merit,” for which every historical student will be grateful. The Wiclif Society may be congratulated if they obtain editors who in any degree approach the same standard. KARL PEARSON.

Cambridge: May 17, 1884.

Mr. Poole has done well, I think, in quoting the identical words he wrote in the *Modern Review* regarding the editing of the Wiclif volumes, as the extract quoted by Dr. Buddensieg suggested an opposite method to that which he publicly advocated. I may perhaps be permitted to say a few words more, which, I trust, need not give rise to further correspondence.

When I wrote my first letter of March 29 (ACADEMY, April 12) I did not know on what particular Wiclif work Mr. Poole was engaged. I had received, through the great kindness of Mr. Furnivall, proof-sheets of two Wiclif works now in the press (*De civili dominio* and *De incarnatione Verbi*), and had always been under the impression that the first was edited by Mr. Matthew, the latter by Mr. Poole. As these proof-sheets showed, I thought, that these two editors faithfully adhered to the words and spellings of their MSS., or recorded in a footnote any reading of the MS. or MSS. which they felt compelled to reject for the text, I felt at liberty to tell Dr. Buddensieg that this was the true method of editing “critically.” Dr. Buddensieg's own method I called a bad one, with which we were already more “familiar” in this country than he imagined.

It now turns out that Mr. Poole has in hand the *De civili dominio*, and Mr. Harris (also of Oxford) the *De incarnatione Verbi*. The remarks I have made must, therefore, refer to these two editors, not to Mr. Matthew, who has just informed me, to my great regret, that he, objecting to the “strange” spellings of his MSS., has altered them, and is not able to go over his work again to rectify this.

Mr. Poole will, no doubt, pardon me if I do

not quite understand how he could, on four or five occasions, declare, in very distinct terms, that he agrees with me, and yet “consider this question of orthography to be of no very great moment.” I am contending (and I know many agree with me) for the faithful reproduction of all MSS., because several years' hard work on Mediaeval Latin has taught me the great value of such faithful reproduction, even of so-called evident mistakes. I consider the orthography to be of immense importance, even if only one language were concerned; but in the case of Mediaeval-Latin texts the orthography of the MSS. is of importance, not only for the study of Mediaeval Latin itself, but for that of all the Romance languages, which, as we know, embraces a large portion of the English tongue. It is some comfort to know that Mr. Poole is, indeed, of opinion that MSS. should be faithfully adhered to, and, so far, we agree; but, when it comes to stating our reasons for adopting such a method, Mr. Poole gives no reason whatever for his opinion, and mine (the study of palaeography and philology) he “considers to be of no very great moment.” This is not, I think, agreeing with me. However, there is no immediate danger, as Mr. Poole's text will satisfy, I believe, all reasonable demands. And I may, perhaps, hope that, when Mr. Poole has made the enquiries which I invited Dr. Buddensieg to make, we shall arrive at a more complete agreement than seems to exist between us at present.

J. H. HESSELS.

Frenchay Rectory, Bristol: May 10, 1884.

In editing ninth- to eleventh-century MS. material for the Clarendon Press, chiefly the work of Anglo-Saxon and Irish penmen, I ventured on a deviation from the MSS. not mentioned by Mr. R. L. Poole in his letter in the last ACADEMY, and, therefore, I suppose not adopted by him; I mean the introduction of capital letters after full stops. This seems to me to flow naturally from the first of his two admitted exceptions—the alteration of the original punctuation. With regard to all other capital letters, I faithfully followed the eccentricities of the original scribes, omitting them before proper names, and inserting them in their capricious and unmeaning, though rare, appearances at the commencement of other and ordinary words. It is to be hoped that we may shortly have in England, what Dr. Buddensieg states that they have already in Germany, generally accepted rules, laid down by some central literary authority, to regulate these and other details. The modernisation of the orthography in certain past volumes of the Rolls Series, and in such present undertakings as Mr. W. de Gray Birch's *Cartularium Anglo-Saxonicum*, seems to me to detract considerably from the value of those publications.

F. E. WARREN.

CONTRIBUTIONS TO THE LATIN LEXICON.

Edinburgh: May 5, 1884.

The following list of Latin words not found in our latest and best Latin Lexicon, that of Profs. Lewis and Short—and the list is by no means an exhaustive one—was jotted down in the course of my reading for Prof. Wollflin's complete Latin Thesaurus, shortly to be published. The books read were the Commentaries on the New Testament (ed. Migne) of that by no means out-of-the-way writer, Jerome. The list may be useful in showing how far we still are from perfection even in a branch of study which has been more industriously and continuously pursued than perhaps any other. And it may also be interesting to the many careful students among your readers who may like to enrich the margins of their own copies therewith.

Coevangelista, *Comm. Philem.* 755; Com-matice, *Comm. Matt.* 4.205; Compaticipatio, *Comm. Eph.* 2.591; dispensatorie, *Comm. Philem.* 766; gazophylacium, *Comm. Matt.* 4.227; incentrix, *Comm. Tit.* 2.716; jocularitas, *Comm. Eph.* 3.641; locutorium, *Comm. Eph.* 1.584; morticinium, *Comm. Gal.* 2.435; pro-passio, *Comm. Matt.* 1.29; pseudoevangelista, pseudomagister, *Comm. Eph.* 2.615; quadras-adis, *Comm. Gal.* 1.377; reseratio, *Orig. Hom. Luc.* 14.289; revulnero, *Comm. Gal.* 3.499; trinomius, *Comm. Matt.* 1.57.

JAMES B. JOHNSTON.

SCIENCE NOTES.

A SERIES of seven "Davis Lectures" will be given in the gardens of the Zoological Society on Thursdays, at 5 p.m., beginning on June 5. The lecturers will be Profs. Flower, Mivart, and Parker, Messrs. G. J. Romanes, J. E. Harting, Henry Seebohm, and P. L. Slater.

By a strange coincidence it was on the first anniversary of the death of Mr. James Young (not Thomas Young, as in the obituary notice in the ACADEMY of last week) that Dr. Angus Smith died. James Young bore, we are told, the heavy expense of printing, for a limited gratuitous circulation, the sumptuous volume of Graham's papers to which we referred. James Young, of paraffine renown, was also the founder of the Chair of Chemical Technology in the Andersonian Institution at Glasgow.

IN connexion with the meeting of the National Congress of French Geographical Societies at Toulouse, a geographical exhibition will be opened there on June 1. Special attention will be given to the geology, anthropology, and ethnology of the region, and to the map of Spain and Portugal. Prizes are offered for essays and monographs on communes and special districts, and for maps and plans for school geography.

THE May number of the *Journal* of the Geological Society contains the address which was delivered by Mr. J. W. Hulke on his retirement from the presidential chair. It presents a masterly review of the present state of our knowledge of the Dinosauria. Mr. Hulke on Saturday last (May 10) met the Geologists' Association at the Crystal Palace, and delivered a most instructive discourse on the models of extinct reptiles, so well known to every visitor to the Palace grounds, which were executed more than thirty years ago by Mr. Waterhouse Hawkins.

MR. HUGH MILLER has published in the *Proceedings* of the Royal Physical Society of Edinburgh an interesting paper "On River-Terracing." After sketching the history of opinion on this subject, he describes the several forms of terrace, and discusses their origin. By far the larger number of river-terraces in this country belong to a well-marked type, for which the author proposes the name of "amphitheatre terrace."

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 1.)

S. S. LEWIS, Esq., in the Chair.—A paper was read by Mr. Verrall on "Hor. *Carm.* iii. 30."—This poem, the epilogue to the original collection of lyric poetry published by Horace, stands in a close relation to the prologue, *Carm.* i. 1. The metre common to the two is distinguished from those of the lyric poems proper by having no "stanzas," in the true metrical sense of the word. In the prologue the theme is the pleasure of the poet in his work, his enjoyment in overcoming now and then the difficulties of a foreign verse, and his happiness in the world of the fancy, when, like Virgil's *secreti pii*, he also *seernitur populo* and enters the *pios lucos*

(iii. 4, 5) and the *gelidum nemus* of the inspiring god. (See Wickham, *ad loc.*) This reward he already has, already possesses the *doctarum hederæ præmia frontium*. That he may attain another reward and a place among lyric poets is a hope which he dares not express more directly than by his extravagant exaltation if it should be fulfilled—

"quodsi me lyricis vatibus inseres
sublimi feriam sidera vertice."

It is worth while to notice the exact suggestion conveyed by the metaphor *inserere*. Meaning originally to "graft," it is inconsistent with full resemblance. The graft may be better or worse than the stock; it must be different. So in ii. 5, 21, the word is applied to a resemblance of different things which deceive the eye—

"quem si puellarum insereres choro
mire sagaces fallerent hospites
discrimen obscurum."

"Rightly or wrongly," says Mr. Munro in his comparison of the two great Roman lyricists, "I look on Catullus as the peer of Alcaeus and Sappho; to Horace I assign a different rank." Catullus, like the Greeks, aims at the direct expression of intense personal feeling. The lyric of Horace, speaking generally, does not make the attempt. He would not have allowed the superiority, having an opinion of his own on Catullus' success, but he was not unaware of the difference in aim. It is to be seen whether he is consistent in this view. In his epilogue (iii. 30), Horace, laying aside the lyre, as he probably thought, for ever, regards his achievement complacently, and claims as his due, not the ivy of happy inspiration, but that other crown, the laurel of the Pythian victor-poet—

"sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam."

It is interesting to observe exactly what are the *merita* upon which he lays stress. About one thing he is certain—his work is of the quality to be remembered; it is *aere perennius*, more lasting than the bronze of the monumental statue and tablet, or, as he puts it in another place, than the marble inscription, *incisa notis marmora publicis*; it will arrest attention more certainly than the height of the pyramids. The praise, like the work, is "exact;" the poetry of Horace has not stirred men very profoundly, but scarcely anything has been as much remembered. Horace "finished" his work (*exegit*), gave it that clear-cut form which is specific against decay. Not less noteworthy in its precision is the language of the latter part of the epilogue, which states in terms the praise which the poet expects. So long as the religion of Rome shall endure, there shall be said of him—what? Not that he had given voice to the fear, the awe, the suspense, the triumphs and regrets, resolves and repentances, of his countrymen during a supreme national crisis. He had done all this, though he could not speak, as Catullus, the language of the single heart; and when afterwards he resumed by command the national lyre, he thanks his muse

"quod monstror digito prætereuntium
Romanae fidicen lyrae."

But a poet may express the feelings of millions, and yet be forgotten along with them. Very different is the language of the epilogue:—

"dicar, qua violens obstrept Ausfidus
et qua pauper aquae Daunus agrestium
regnabit populorum, ex humili potens,
princeps Aecolium carmen ad Italos
deduxisse modos."

He claims nothing more, for certain, than successful originality in a technical process, in the hard task described in the prologue, of introducing Greek lyric verse to "Italian measures." The ambiguous position of the words *ex humili potens* suggests, as Mr. Wickham observes in his note, a parallel between the poet and Daunus, the hero of Italy and of Apulia in particular, an Illyrian exile, according to the legend, who became king. In turning Latin to the rhythm of Sappho and Alcaeus, Horace, like the chieftain, had risen above adverse circumstances. But what is the meaning of the reference to the Ausfidus, and of the words *pauper aquae*? No notice appears to have been taken of these points, but in Horace they cannot be supposed accidental. It is disputed

whether the limitation of place is to qualify *dicar* or *deduxisse*. The answer is that the application, like that of *ex humili potens*, is double. On the one hand, the poet would not seem to claim with certainty more than a local reputation; on the other hand, the place has an important bearing on the achievement. But what is this bearing, and why should it be worth noticing that the transference of Greek lyrics has been achieved in Apulia? The explanation lies in the metaphor *deduxisse*. "The use of *deducere*," says Mr. Wickham, "seems akin to that of *deducere coloniam*, 'to have made the lyric poetry of Aeolia at home among Italian measures.'" Mr. Page repeats the note without remark. I submit that the metaphor is not *deducere coloniam*, but *deducere ricum, fontem, or aquam*, the agricultural operation of bringing a stream to irrigate a soil too dry. (See the Dict. s.v. *deducere, deductio*.) The dry soil is that hard Latin of whose *egestas* Lucretius complains; the stream is the copious lyric of Greece. Thus, the point of the local description is plain enough. As Daunus, the Italian hero, is a parable of the Italian poet, so the droughty region of *siticolosa Apulia* and its head-strong, rebellious torrent are a parable of the *patrius sermo*, scanty of stream as Southern Italy and, like Ausfidus, unmanageable. (Note the preposition in *obstrept*.) The comparison of Greek literary sources to fountains and streams was familiar from Lucretius and Virgil; indeed, Horace himself had used it already (i. 20, 11, *fontibus integris, fidibus novis*). It can be no accident that the Ausfidus appears again, in the later book (iv. 9), in close connexion with the poet's literary achievement—

"ne forte credas interitura quae
longe sonantem natus ad Ausfidum
non ante volgas per artes
verba loquor socianda chordis."

As there is here no metaphor such as *deduxisse*, and no such accompanying touch as *pauper aquae*, the words "by the far-sounding Ausfidus" might be merely a convenient description of Venusia. But in the odes of Horace small part is allowed to mere convenience; and I read this verse rather as an apology to the native stream, whose sound, softened by distance, tuned the young ear, which was to choose words from Latin musical enough to be "married to the string." Similar thoughts abound in modern poetry, and, if it be objected that they are too modern for Horace, is it possible to ignore the intention in the description (iv. 3, 9) of the poet's fit and favourite place of abode?—

"quae Tibur aquae fertile praelluunt
et spissae nemorum comae
fugient Aecio carmine nobilem."

Surely this "fashioning" or "moulding" by the waterfalls and the leaves of one fitted to win renown in the song, whose name recalls the music, of Sappho doubtless, but also of the winds, is a thought not without affinity to the modern thought—

"And beauty born of murmuring sound
Shall pass into her face."

This, then, is the extent of the claim which Horace makes in his epilogue—to have enriched Latin by new metrical forms. Doubtless as a national service it deserved remembrance. But it is not of the service, as a service, that Horace is solely thinking. He is speaking of the permanence of his work, and the words must be read in connexion with the commencement of the epilogue. Horace believed that though he had not written the poetry of a Latin Alcaeus, still less of a Latin Sappho, though he had not even equalled his models in musical sound, he had, with the help of their suggestions, hit upon certain rhythms which, with the utmost aid of rhetoric, would hold their place in the memory:—

"scilicet improbae
crescunt divitiae; tamen
curtae nescio quid scilicet abest rei—"

this is not passionate, nor even, in the common sense, poetic—but it sticks to the mind.

SOCIETY OF ANTIQUARIES.—(Thursday, May 15.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Leveson Gower exhibited two Romano-British urns from Crowhurst, found about six feet below the surface of the ground; and a MS. pedigree of Streatfeild, compiled by the Rev. Thos. Streat-

feild, the arms tricked with characteristic taste and accuracy.—Rev. H. J. Cheales exhibited a coloured tracing of a mural painting from the spandril of the eastern pillar of the north arcade of All Saints' church, Friskney, Lincolnshire. In the centre is the figure of Christ holding a flag, with the remains of nimbed heads below. Mr. Cheales considered the painting represented the resurrection; but the majority of the members present were rather of opinion that the subject was the Ascension, especially as there were two objects below the figure resembling the footmarks usual in representations of the Ascension. It is true, however, that the flag is rarely introduced into pictures of that event.—Mr. Octavius Morgan exhibited the earliest charter of the borough of Newport, Monmouthshire, which is an *inscriptum* by Humfrey Earl of Stafford, dated April 3, 1427, of a charter of his ancestor Hugh Earl of Stafford in 1385, the original of which is lost. The borough is not created by the charter, but pre-existing liberties are defined and further privileges granted, the concurrent jurisdictions of the officers of the Earl and the town being specified.—Mr. Milman made a few remarks on the charter, calling attention to several points of interest, among others to the fact that the cognizance of the death of children under a year old is removed from the coroner's jurisdiction and reserved to the bishop of the diocese.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 16.)

DR. J. A. H. MURRAY, President, in the Chair.—The President delivered his annual address prior to quitting office. After apologising for the scantiness of his material, in consequence of his absorbing work on the society's Dictionary, he gave short obituaries of the chief members who had died in the past two years—Messrs. Eastwick, Cayley, Trübner, Horton, &c. He then passed in review the papers read before the society during that period, and gave extracts from the fresh reports sent in to him—on the Slavonic Languages, by Mr. W. R. Morfill; on Hungarian, by M. Paul Hunfalvy and Mr. Patterson; on Turkish, by Mr. E. G. Browne; and on the Hamitic Languages of North Africa, by Mr. R. N. Cust.—Mr. Henry Sweet then read his report on "The Practical Study of Language," urging the paramount importance of phonetics, and praising especially Prof. Storm's work.—Dr. Murray then reported on the progress of the society's Dictionary, and discussed certain points relating to it. He found great difficulty in making out the history and settling the etymology of Middle-English words: for instance, were "asleep," "awake," "aslope," "asquint," in origin adverbs, or adjectives, or participles? The logical development of words had given him great trouble: "art" and "article" were instances; while, for a preposition like "above," hours must be spent before all the extracts could be got into their separate senses, and the senses into orderly development. He then named, and thanked, the readers who had been making good the many defects in the quotations of part i. of the Dictionary, and sending fresh slips for common words in part ii. Sixty-one reviews of part i. had appeared, and all approved the work generally. Some reviewers objected to the technical words; but the scientific men each complained how scantily his own science was represented. No hard-and-fast line could possibly be drawn in the matter; the editor must be trusted, and use his own discretion. Other reviewers were distressed at modern newspapers being used as authorities. They did not object to far inferior old newspapers, anonymous Commonwealth daily tracts, being so used; but to-day's journals shocked them. The only rule was to take the best quotation you could get for the meaning you had to illustrate, and not be so silly as to choose a poor quotation because it had a big name tacked on to it.—Votes of thanks were passed to the president for his address, and the report-writers for their reports; to the auditors of the treasurer's accounts; and to the Council of University College for the use of the college rooms for the society's meetings.—On the proposal of Mr. Furnivall (who was the first to ask for a pension for Dr. Murray), and on the seconding of Dr. Weymouth (to whom Mr. Gladstone first referred), a special vote of thanks was passed to Mr. Glad-

stone for his grant of the pension of £250 to Dr. Murray, as editor of the society's Dictionary.—The following members were then elected officers for the ensuing year:—President, Prof. Skeat; vice-presidents, the Archbishop of Dublin, Whitley Stokes, A. J. Ellis, the Rev. Dr. R. Morris, H. Sweet, Dr. J. A. H. Murray, Prince L.-L. Bonaparte; ordinary members of council, Prof. A. Graham Bell, H. Bradshaw, E. L. Brandreth, W. R. Browne, Prof. Cassal, R. N. Cust, Sir J. F. Davis, F. T. Elworthy, H. Hucks Gibbs, H. Jenner, Dr. E. L. Lushington, R. Martineau, A. J. Patterson, J. Peile, Prof. Postgate, Prof. Rieu, Prof. Sayce, Dr. E. B. Tylor, H. Wedgwood, R. F. Weymouth; treasurer, B. Dawson; hon. secretary, F. J. Furnivall.—Prof. Skeat then took the chair, and announced the establishment, that day, of the tripos for modern and mediæval languages at Cambridge.

FINE ART.

MR. WHISTLER'S ARRANGEMENT in FLESH COLOUR and GRAY, at Messrs. DOWDESWELL'S, 133, NEW BOND STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

THE ORIGIN OF GREEK ART.

Die Anfänge der Kunst in Griechenland. By A. Milchhoeffter. (Leipzig: Brockhaus.)

WITH those who have busied themselves with Levantine archaeology Dr. Milchhoeffter's name will be sufficient to ensure a respectful hearing for what he has to say. Whether or not we agree with the theories and conclusions propounded in his new work, they will have to be studied with serious attention by all who take an interest in the problems he has attempted to solve. There are few archaeologists who have a greater first-hand knowledge of the discoveries which have of late shed such a flood of light upon the early history of the Levant, and there are few also who are better qualified to discuss them.

His book, therefore, cannot fail to be both stimulating and helpful to science. But it has one serious drawback which forces itself in almost every page upon those whose attention has been specially directed to things Eastern. Dr. Milchhoeffter is not an Orientalist, and it is becoming every year more manifest that some of the chief questions connected with the archaeology of the Levant can be adequately handled only by Oriental scholars. Not only has Dr. Milchhoeffter fallen into several errors of detail, which further acquaintance with the art of Asia would have prevented, but he has also put forward a theory which, as it seems to me, takes us back to the crude speculations of half a century ago.

Without denying—what indeed no archaeologist can now deny—the influence of the Phœnicians upon early Greece, Dr. Milchhoeffter seeks to minimise it as much as possible, and to trace the chief elements of archaic Greek art and culture to a primitive Aryan source. Krete becomes a centre of this prehistoric Aryan influence instead of being, as the old myths represented it, the seat of a civilising Semitic power, and a parallel is even found for the figures on the famous ring of Mykénæ in the female figures of late Indian sculpture. The population of Asia Minor is tacitly assumed to have been of Aryan origin, and Etruscan is discovered to be a mixed language, partly "Pelagian" and partly Asianic.

Dr. Milchhoeffter's conclusions rest in great measure on two arguments. One is that the symbol of the flying horse is of Aryan derivation, and marks a product of Aryan art wherever it occurs; the other is that the

lentoid gems are equally of Aryan invention and use, Krete more especially being their primitive home. Neither of these two arguments will be admitted for a moment by Orientalists. So far is the flying horse from being an Aryan symbol that it is met with on a Hittite gem surrounded by Hittite hieroglyphs (Lajard: *Culte de Mithra*, xlv. 3); it was also known to Assyro-Babylonian art. This latter fact is indeed noticed by Dr. Milchhoeffter, who endeavours to get rid of it by ascribing it to an "Old-Persian influence." Unfortunately, however, the winged horse occurs on the Assyrian monuments long before the existence of Persia was even surmised by the Assyrians; and we now know that the winged animals of Persepolis go back to the early art of "Turanian" Susiana, which was, again, based on the art of primeval Chaldaea. Even Greek story connected Perseus and his flying steed with Joppa and the Képhenes or Phœnicians.

Dr. Milchhoeffter's second argument must also be met by a negative. Mr. R. P. Greg possesses a seal of crystal which came from the neighbourhood of Beyrût, and has upon it a design which is identical with that on the lentoid gem figured 175 in Schliemann's *Mycenæ*. The heraldic style represented by this gem has long since been traced back to Asia Minor by Prof. Ernst Curtius, and recent discoveries have shown that it was originally derived from Babylonia through the medium of the Hittites. The mythological figures upon the lentoid gems, such as the deity who holds a demon-bird in each hand, or the person who grasps the horn of an ibex, are for the most part familiar to Assyriologists. The legend of Promêtheus, which, as Dr. Milchhoeffter points out, is represented on one or two of these gems, is found among a non-Aryan tribe of the Caucasus; and, though the German scholar says that he will not "waste" his time in discussing the Semitic origin of the myths connected with Hêraklès, the decipherment of the Assyrian inscriptions has proved that Hêraklès was but the Gisdhubar of the great Chaldaean Epic, the Baal Melkarth of Tyre.

I have already alluded to the comparison made by Dr. Milchhoeffter between the figures on the ring of Mykénæ and the figures of late Hindu art. It is hard to understand how he can seriously believe that any parallelism is possible between what is separated by such an interval both of space and of time. As a matter of fact, the design on the ring in question presents no difficulty to those who have had much to do with archaic Babylonian cylinders. It is simply a copy of early Babylonian work, modified by the peculiar art of Asia Minor. The flounced dresses of the Babylonian priests have been transferred to Amazonian priestesses, and their feet have been shod with boots with the ends turned up, while the double-headed axe of Asia Minor has been introduced into the picture, as well as the animals' heads which appear also on the "Hittite" cylinders of Kypros, Aleppo, and Merash.

Dr. Milchhoeffter's assumption of the Aryan origin of the nations of Asia Minor is contradicted by the evidence alike of comparative philology and of the cuneiform inscriptions. He exaggerates the importance of Krete in the early history of the Levant, and is com-

pelled to reject the most natural theory for explaining the characteristics of primitive Etruscan art. Nor is he always correct in his statements regarding the discoveries of Dr. Schliemann at Mykénæ. Thus, those who saw the graves there uncovered agree in denying the possibility of their having been opened for the admission of new bodies after the first interment; and, though the art of soldering was largely practised at Hissarlik, it was absolutely unknown at Mykénæ.

At the same time, the value of Dr. Milchhöfer's work must not be underrated. It is full of acute observations and happy comparisons, which are usually enforced by the help of wood-cuts. He points out, for example, a convincing parallelism between a piece of sculpture from Sparta, in which he sees a representation of Thêseus and Ariadnê, and a bronze from Olympia, as well as a group on an Etruscan vase. Equally convincing is the comparison of a broken relief in bronze from Olympia with a lentoid gem from Krete, which represents the vulture gnawing the liver of the fettered Promêtheus. Not less striking is the resemblance of a relief on a bronze from Olympia to the device on a lentoid gem picturing an archer combating with a human-headed fish. The conclusion to be drawn, however, from this resemblance is adverse to Dr. Milchhöfer's theories, since the design on the gem is of Assyrian origin. His remarks on the dress of the male figures in the prehistoric art of Greece, as well as the distinctions he draws between the various classes of work represented in the discoveries at Mykénæ, are of great interest. In fact no one who studies the archaeology of the Levant can afford to neglect his book, however much he may differ from the theories it embodies, or regret the tone of dogmatic superiority which from time to time appears in it.

A. H. SAYCE.

THE ART MAGAZINES.

A STUDY of a female head of spiritual beauty is the frontispiece to the *Magazine of Art* for the present month. This number contains among other good things a paper by Mr. Andrew Lang upon Elzevirs and one called "Fontainebleau: Village Communities of Painters," by Mr. R. L. Stevenson, illustrated with some effective and refined landscape studies by Mr. Anthony Henley. To the previous number of this magazine Mr. Stevenson contributed a paper called "A Penny Plain and Twopence Coloured," which for its happy and sustained humour deserves a special notice. Its subject is those sheets of romantic characters and terrible landscapes which were sold for Skelt's Juvenile Drama and will still be dear to the memory of many.

THE pathetic head of Christ on the Cross reproduced by Dujardin from Rude's marble in the Louvre and an etching remarkable for its delicate modelling by Mr. C. O. Murray, after the portrait by J. M. Wright, of Thomas Hobbes, are two impressive plates in the *Portfolio*. A dexterous and bright etching by Lalanne of the Tower of Montalban, Amsterdam, is the "painter's etching" of the month. Mr. Walter Armstrong continues his interesting notes on the Italian pictures in the National Gallery.

AFTER the flood of criticism, often ill-considered, for which the death of Dante Rossetti was the signal, all lovers and students of his genius will be glad to read the authentic notes

upon him and his works which his brother William has commenced to publish in the current number of the *Art Journal*. They are full of interesting facts, and contain criticisms on his early drawings by Millais and Holman Hunt, written when they and others not now so well known were joined together in that romantic art-fellowship which preceded the formation of the P.R.B. An article by Mr. R. Heath upon François Rude, appearing simultaneously with Mr. Hamerton's illustrated note in the *Portfolio*, is a mark of the revived interest in sculpture. Mr. Heath's article is illustrated by the "Love" at Dijon, and three works in the Louvre—"The Neapolitan Fisher-boy," "The Jeanne d'Arc," and "The Mercury."

M. ANDRÉ MICHEL contributes a depressing account of this year's Salon to the current number of *L'Art*, which contains, besides, an article on the little-known museum at Salzburg, by M. Noël Gehuzac. The etching by Focillon after Raffaelli is unusually poor.

IN the *Gazette des Beaux-Arts*, M. Léopold Delisle brings to a conclusion his learned study of the "Livres d'Heures" which once formed part of the famous MSS. of the Duc de Berry; and Col. Duhoussier gives the fourth and last of his interesting papers on "The Horse in Art." The "first" articles of the number are "The Salon," by M. de Fourcard; "Michel Colombe," by M. Léon Palustre; and "Félix Braquemond," by M. Alfred de Lostalot. The last is illustrated with an original etching and a facsimile of a "first" state, showing M. Braquemond's process of work.

THE *Zeitschrift für bildende Kunst* contains a photogravure after E. K. Liska's pathetic picture of "Hagar and Ishmael," and a paper on "Pisanio Tacito," by Wendelin Boehme.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

IF the Royal Society of Painters in Water-Colours makes a more interesting show than usual this season, it is pleasant to think that the additional interest is not wholly due to the accession to the ranks of the society of a famous and exquisite figure-painter, Mr. Albert Moore, and of a young lady of promise, Miss Forster. The elder and the younger members have most of them done their best; and, along with the vigorous work in which Mr. Henshall and Mr. Hopkins have recorded "la vie vécue," whether of the harbour or the library, the seashore or the town, we have important contributions by Mr. Alma Tadema and Mr. E. J. Poynter, characteristic of their very different aims and of their individual modes of procedure. Mr. Hopkins's drawing is surely a rendering in water-colour of a picture seen some time ago at the Royal Academy? Two figures of sailor-folk stand on a wooden platform outside a lighthouse, or at the edge of a pier, and watch with strenuous gaze the result of the storm upon boats unseen by the spectator. Mr. Henshall's drawing, which he calls "Thoughts," and which is presumably a portrait, represents a girl some sixteen years old, just perched, and with difficulty balancing herself, upon a library stool, her eyes cast up from the book which she holds high in her hands before her. Behind her is the sober and shadowed background of the ranges of volumes—a piece of still-life admirably painted, yet always subordinate to the general effect. The real charm of the thing is more to be sought in the ease and flexibility of the figure, or rather in the precision and sensitiveness of draughtsmanship by which that ease and flexibility are conveyed, and in the keen and untrammelled perception which is not foiled by modern flounce and modern corset. In this work, as in the sometimes kindred and still finer labour of Mr. E. J. Gregory, there abounds

an artistry which, because it is concerned only with the people we know, and the scenes we live among—with an every-day humanity in its every-day attire—makes no appeal to the devotees of ideal design. Mr. Alma Tadema's "Street Altar" is, of course, in a sense, hardly less "la vie vécue" than the piquante realities of Mr. Henshall, because in Mr. Alma Tadema's art the display of an unexampled archaeological lore is united with curious technical mastery. Mr. Poynter's chief drawing is his "Psyche." This, like a good deal of the work exhibited by many artists this season, is to some extent a repetition, under another guise, of what has been seen before elsewhere. Mr. Poynter's "Psyche" at the Academy last year was not only admirable in draughtsmanship, but was probably the most delicate and luminous instance of flesh-painting that the Academy contained. It may be that his "Psyche" at the old Water-Colour Society can hardly be spoken of in terms of quite such unmingled approval. Still, as in the other case, its sentiment is appropriate and refined, and much of its draughtsmanship is of delightful yet intricate faultlessness.

We are rejoiced that in an exhibition not generally famous for its figure-painters, and in a medium which, as the public has lately been informed with too much confidence, is not suited to drawings of the figure, there should appear figure-pieces like those we have now mentioned. Nor do these, indeed, exhaust the list, for two drawings of Mr. Albert Moore show that in the art of water-colour, just as much as in oil painting, he can charm us with dainty hues, delicate line, and ordered patterning. Mr. Radford, too, is noteworthy, though less technically accomplished. Mr. E. K. Johnson presents us with agreeable repetitions of his wonted type, a type of healthy English beauty, square-cheeked, and in colour brightly blonde. Mr. Carl Haag and Mr. Du Maurier are, in their widely divided ways, more purely painters of subject than of face or figure for the sake of face or figure alone. If it were not that the fan, which might, we should have thought, have been both easily and effectively turned and foreshortened, strikes somewhat squarely across Mr. Du Maurier's picture, that drawing might be considered almost perfect in arrangement. It is likewise interesting for its series of thinly veiled portraits, and for the air of drawing-room comedy which sits upon it so pleasantly. Mr. Carl Haag sends not only a most brilliant drawing of an Oriental girl, but the important example of Biblical anecdote which has already been mentioned in the ACADEMY—the great drawing of the faithful and self-satisfied Eleazar, journeying across the mountains with a finely caparisoned camel, and the bride Rebecca safely in his charge.

The President, Sir John Gilbert, sends a drawing which we should willingly accept as a poetic record of English landscape did it not please him somewhat needlessly to associate it with Timon of Athens. Mr. Clarence White is on his own ground in painting the Welsh mountains, while Mr. Henry Moore leaves his habitual waters to sketch the incidents of labour in the peat-bogs of Picardy. Mr. Charles Gregory is among those younger Associates who have made the most advance; and, in respect of his most important drawing, we have only one thing to blame him for—and that is that, by the selection of the title, "The Garden of Death," for an English churchyard, he should have imported a superfluity of sentiment into a scene that is meant on the whole to be pleasant. Miss Forster's landscapes, seen for the first time, have already commended themselves to the lovers of something that is less manly than De Wint and less effeminate than Birket Foster. Among the more established members, Mr. North, Mr. Walter Field, Mr. George Fripp, Mr. Alfred Fripp, Mr. Alfred Hunt, and

Mr. Matthew Hale are well represented. Mr. Hunt's "Late Evening on the Greta," which is instinct with poetry, has more charm for us than his "Deserted River-bed," ambitious as is that drawing in aim, and learned and intricate in performance. Mr. Hale's work is of a refinement often akin to Mr. Hunt's, and, like Mr. Hunt's, it repays the attention which it does not invite. Mr. North's most striking drawing is an achievement of remarkable difficulty—"My Garden Hedge, My Orchard Fence," a study of nasturtiums and apples seen in varying lights. In effects of this sort, Mr. North, who is interesting in much that he does, would seem to aim to become a specialist. Two artists who are chiefly landscape-painters have dealt especially this season with the landscape of modern civilisation in what it has of impressive and of forbidding. We refer to Mr. Herbert Marshall and Mr. Albert Goodwin. The efforts of Mr. Marshall to paint London are in the highest degree meritorious. With a more thorough knowledge, or it may be a profounder feeling for architecture, he might know how to make even the prosaic architecture of London seem more picturesque. With a more thorough knowledge, or it may be a profounder feeling for landscape, he might perhaps bring into his representation of the skies and foliage of the town a something it does not now include. He is a student—a man of convictions probably; and he makes progress. We applaud him for the painting of London, and look forward to the day when he may paint it more perfectly. Just that touch of poetry which is somehow wanting to Mr. Marshall's work is really absent from Mr. Goodwin's; and his "Sunset in the Manufacturing Districts," with all its faults, is a notable instance of the assistance that imagination is willing to afford to the landscape-painter, even when he is dealing with themes in which the prosaic can discover nothing but the crudity of realism. The foreground of Mr. Goodwin's drawing shows the squalid suburbs of a manufacturing town forsaken by nature and beauty. How is life possible there! Veils of smoke-laden atmosphere shroud the further houses, and above them angry wreaths of cloud form and reform over the spaces of defiled yet splendid sky.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR AND GRAY.

We could not say, truthfully, that our spirits would be dashed not a jot if Mr. Whistler, in opening a new exhibition of his work, deprived it of the element of comedy. He has taught us to look for temporary entertainment, as he has taught us to look likewise for abiding pleasure, on the occasions when he makes display of his art. A gallery does not suffice for Mr. Whistler. He needs a stage. The thing must be done in his own way if it is done at all. Nor, so long as we enjoy his performance, can we grumble at his method. We are rejoiced, on the contrary, to find him established, much to his own satisfaction and to that of the really appreciative public, at the Messrs. Dowdeswells', and to note that the properties have been got together, the scenery refurbished, some of the furniture repainted, the stage itself—or Mr. Whistler's matting—brought safely from a few doors down the street, where the tent was last pitched, and one of the principal of the *dramatis personæ*—the wholly inoffensive young man who is draped in unfamiliar, but tasteful, livery—rescued again from the obscurity of private life. In fact, it is as cheerful as ever—the whole thing—as fresh and individual. And when we withdraw our eyes from the engaging interior which Mr. Whistler's taste has built up—when we forget the *coup d'œil* and descend to the detail—there remains

an array of admirable labour which has about it the fascination of spontaneity and ease.

Really, when the element of comedy is eliminated, it is impossible to be ignorant of the presence of serious and beautiful work. In all, there are sixty-seven contributions—designs and sketches in oil, in water-colour, and in pastel. It is unlikely, of course, that, among so many, all are equally happy and significant, but, at least, none are conventional and wholly tame; none are the more or less mechanical reproductions of effects previously observed and enjoyed, and rendered aforesaid with a vivacity that is now wanting. Too many painters—and some of them were once artists—permit themselves these depressing repetitions, but when Mr. Whistler speaks it is because there is something fresh to be said; a new pretty thing has been seen, or a thing has been seen newly, and clamours to be recorded—perhaps the roll of a wave out at sea, or the look of night on the river, or perhaps it is only the bottles of pear-drops and bull's-eyes and the pile of oranges in the shadowed window of a Chelsea sweet-shop, or the ill-clad grace of some dragged hussy of the slums, or the passage of level afternoon light across a five o'clock tea-table, or a leg crossed audaciously, a flash of movement, or a dainty head buried cosily in pillows, or a turn of hand, some revealing gesture. In any case, it is fresh or freshly seen, and in almost every case it is set down engagingly. Of course Mr. Whistler has not to do with what is called imagination; he has to do with the vivacious record of sometimes trivial fact. He perceives intently, and what he perceives he chronicles. To do that with impartiality, with a universal tolerance, would appear to have been always the aim, the sometimes instinctive aim, of his art. In a given subject he of course selects, and abstracts, and refines, but almost any subject would allow him space for selection, opportunity for abstraction and refinement. The sea-shore, and the wharf, the shabby street, the lady, the *grisette*—all serve his need. As time passes, his method becomes more summary—his art, like David Cox's, more and more abstract. We are at issue with him, sometimes, upon the question whether the abstraction and selection are not, now and then, pushed too far—whether the signs that constitute the shorthand of his work are not now and then a little too arbitrary if the message he wishes to deliver is to be deciphered by anyone less expert than himself. That is an open question. If he decides it, as he seems inclined to do, by opposing, say, his latest etching of "Putney"—charming as that is—to the "Thames Police," or "Black Lion Wharf," an etching of twenty-five years ago, one effect, at least, it will have which we could wish avoided—the limitation of his public within the very narrowest limits, for at least this generation.

But that is Mr. Whistler's own affair. We, for our part, shall venture to take some pleasure in nearly all he produces, partly, indeed, for the learned economy of effort with which it is brought forth, but partly, also, for that which even a too unmeasured abstraction could not quite conceal—his extraordinary insight into the picturesque and the engaging, the light, firm touch with which, on paper or canvas, he can arrest for us the fascination of colour and line. We said he is not always equally happy. Is there much suggestion of the real figure in the young woman dressed in a parasol and a red head-gear (65)? It appears not a fortunate transcript, but an imperfect and graceless recollection. And what would Mr. Clark Russell say to the anger of "The Angry Sea" (2)? But the spirit and fire of the "Bravura in Brown"—an "accident of alliteration," Mr. Whistler, but how serviceable, is it not?—are not for a moment to be gainsaid. And how much

dignity in the attitude, in the pose of head, of the lady who sits up straight in her small straight chair and hangs one arm behind it! Again, the "Petit Dejeuner" (13)—a note in opal—is of a curious delicacy in slowness, such as hardly anybody but Mr. Whistler could command. No. 21 is, in its own way, as successful and as exquisite. What a placid charm in that delicate, ghostly vision of the "Herring Fleet" (48)! Poetical, we should desire to call it, only that to be poetical is to be literary. And with "La Petite Mephisto" (51) we are back again among triumphant boldness and dash. There can be no need to prolong the catalogue. The real artistic public is small in England, but what there is of it that is not fettered by its own prejudice or procedure will, we make bold to believe, confess itself enamoured of Mr. Whistler's show.

FREDERICK WEDMORE.

PAINTINGS ON CHINA AT MESSRS. HOWELLS AND JAMES'S.

THIS annual exhibition, which has now reached its ninth year, seldom fails to bring forward some new talent among lady amateurs, and as seldom to show some new development of the art by professionals. This year is no exception to the rule, the principal amateur prize, the Crown Princess of Germany's gold medal, having been awarded to a lady who, we believe, has only taken one prize before (an extra bronze medal last year), and the first professional prize to Miss Ellen Welby for a piece which in style and execution is a distinct advance upon most modern work. Mrs. Collins has won her gold medal with three carefully painted female figures, to which she has given the names of "Dora," "Laura," and "Solitude." They are good in colour, if a little stiff in drawing, especially in the draperies. Miss Welby's excellent "Plaque in Italian Style" shows a skill in the decorative treatment of the figure which we are glad to welcome. The "plaque" is one of those bowls with broad brim, or plates with cup-like centre, which were in fashion when Italian majolica was in its prime; and the artist, without any slavish imitation, has reproduced its large decorative feeling and beauty of colour. After the impure and weak blues and yellows to which we are accustomed in modern majolica, it is a pleasure to see something which really recalls the orange and azure of fine Urbino. In the "cup" the artist has painted a fine head, and the broad brim is occupied by a simple but beautiful border of *amorini*, well adapted from old designs. The following are the names of the other principal prize-takers:—Amateurs: Miss C. J. Barker, Miss Kate Kirkman, Miss Dorothea Palmer, Miss Nellie Hadden, Miss Bessie Gilson, Mrs. G. R. Smith, Miss Bertha Bradley, Mrs. Swain, Miss E. Cooke; Professionals: Mme. Merkel-Heine, Miss Chatfield, M. Léonce, Grenet, and Rösl. The average level of the work is so uniform among the better painters that it is difficult to separate any for special notice, but we observed a charming pair of landscapes—one English and the other French—(1254) by Miss Linnie Watt, to whom we are surprised to see that no prize has been awarded, and (1265) by Mlle. Menard. Miss Watt's ill-fortune is more than equalled by that of Miss Jessie Scott-Smith, whose "Pet Pigeon" (226) is delicately painted, and has gone without even commendation. Among the other unhonoured work we were pleased with M. Balque's "Springtime" (410), Miss Annie Slater's "Birds and Blossom" on a gold ground (169), Miss M. J. Lucas's "Eucharis, &c." with a good border (418), the pippins of Miss A. Hills (81), Miss Hancock's "Azaleas" (92), the anemones and golden marguerites of Miss Barker (271 and 284), the donkeys of Miss Strutt (217), the oranges of Miss Gray (985), the *barbotine* black-

berries of Miss Morley (140), and a charming female head by Miss Tolfrey (136). The exhibition, as usual, owes much of its attraction to the masterly performances of foreign artists. The birds of Léonce, the landscapes of Grenet, and the miniature portraits of M^{me}. Merkel-Heine are as usual unrivalled; and MM. Gautier, Quost, Bourgeot, Tossent, and some half-dozen more have been properly commended by the judges. We must add a special word of praise for the cockatoo of Devigne, though we are not sure whether it is included in the Catalogue. But, as usual, there are several fine things worth seeing which are *hors concours*. Among them are two magnificent vases painted with Léonce and Mallet's wonderful lustrous enamels, and the last batch of "Elton" ware, rich in quaint shapes, grotesque fancies, and curious felicities of colour.

CORRESPONDENCE.

PITHOM.

British Museum: May 13, 1884.

Dr. Brugsch, the leading authority on the geography of Egypt, whose eloquence and critical skill first taught us, in his famous discourse at the Oriental Congress of London, the value of the native documents for the problem of the exodus-route, has at length spoken on M. Naville's discovery of Pithom. In the *Deutsche Revue*, Dr. Brugsch fully accepts that discovery, with its important result in determining a position in the route of the exodus. He does so with his usual frankness, little caring for the modification of his own views, and rejoicing in the success of his eminent colleague. The force of the statement, and the clearness with which it is put, will bring the greatest of recent contributions to Biblical criticism before a wide audience. The value of the paper lies not only in this central fact, but also in the surroundings, for we have here a lucid statement of the main data bearing on Pithom, from M. Naville's inscriptions, and all the other known sources. Thus, in this article and its sequel, the scientific reader will find Dr. Brugsch's latest views on the geography of Goshen and the route of the exodus. The article is too full to be condensed in the ACADEMY; but it is to be hoped that M. Naville may be able to print a summary of it in his memoir on Pithom, now in the hands of the printer and engraver. The question of Pithom has thus finally passed from the domain of controversy into that of established fact.

REGINALD STUART POOLE,
Hon. Sec. Egypt Exploration Fund.

A VISIT TO KHORASSAN.

London: May 15, 1884.

The able editor of the three Persian newspapers published at Teherán, San' ed dowleh, has sent me two notes which he took on his last journey to Khorassan, when he accompanied the Shah. As the notes are of some archaeological interest, you might perhaps think them worthy of occupying a little space in the ACADEMY.

The following is a translation of the notes; I have changed Persian into English measures, and have here and there curtailed the text a little:—

"1. At a distance of seven miles and a-half to the west of Sabzvár lies the village Istir, whose real name was Seh-deir.* Close to the village is a dome, under which are several graves, and adjoining this dome is a square building whose sides are eighteen feet and a-half in length. On the walls stand four small arches joined by four others over

* The three monasteries.

the corners, and on these eight arches stand eight others, forming a dome whose height is about thirty feet. There are three cells* in the northern and three in the southern wall, and two small niches in each of the western and eastern walls. The entrance door is on the eastern side. The walls appear to have been plastered four different times. The building has lately been converted into a mosque. From this square building one enters by the western wall into a dark room fifty-three feet and a-half long and twelve feet broad. All round the ceiling is a place for an inscription, but nothing is written on it. In the northern and southern walls of this room are sixteen cells—eight in each. The doors of the cells are like little windows, and only about three feet and one-third in height. The cells are not all of the same height, but all are about half a metre broad, and formerly had doors with bolts. Places where lamps had been suspended can be seen here and there on the walls. Lately the middle cell of the southern wall has been changed into a *mehrab*, and opposite it a fireplace has been arranged. The whole building is constructed of sun-dried bricks. There is no doubt of its having been part of a monastery, and used as a place of seclusion by monks.

"2. In the neighbourhood of the Turuq Caravanserai, about six miles from Meshhed, is a hill, called the Tepeh-i Nádiri. I cannot say why the people have given Nádír Sháh's name to the hill; it seems to me, from a comparison of its structure with that of other artificial hills whose origin is known, that it is at least two thousand years old, while Nádír Sháh reigned about one hundred and fifty years ago. The hill is situated at the junction of the two roads that lead from Sherifábád to Meshhed, is conical, and has a height of 1,170 feet; its apex is cut into two terraces or steps, the one higher than the other; the circumference of the base of the hill is 1,470 feet. The curious fact about this hill is that it is entirely formed of bones both human and of animals, of broken jars, charcoal, ashes, &c. At several places on the hill, particularly on the south-eastern slope, are traces of step-like cuttings in the stone. It is rather difficult to ride to the top of the hill.† Burnt bricks have not been found, but great quantities of very large sun-dried bricks are frequently met with."

In the first note the author describes a part of one of the old monasteries formerly so frequent in Persia. The name itself of the village "Seh deir," "the three (Christian) monasteries," for the last three centuries contracted into a meaningless word, Istir, points to the former existence of them there. I have in other parts of Persia noticed similar constructions, and in one or two places I heard them called "guebre houses;" at only one place was a similar construction called Kilíssá—i.e., church.

The second note is not easily intelligible. There is evidently an error in the measurements, and the description is far from lucid. The writer says first that the whole hill is formed of bones, ashes, &c., and then speaks of stone. I have frequently passed through that part of the country; and, although the writer specially mentions that the hill is *not* a natural one, I think he refers to one of the irregularly formed gneiss peaks, so marked a feature of the Meshhed neighbourhood, on the top of which there might have stood a tower or guardhouse constructed in Nádír Sháh's time. Potsherds, ashes, bones, &c., would naturally be found on the slopes of a hill which had on its summit, perhaps for many years, a number of soldiers. That some of the bones were human has not

* The word "cellule" (French) appears in the Persian text.

† If the measurements are correctly given—that is, height 1,170 feet, and circumference of base 1,470 feet—the diameter of the base would be about four hundred and seventy feet, and the incline of the slope would be about five in one. Riding up such an incline would be altogether impossible; I think there is a mistake in the measurements.

been proved; in fact, if I remember right, the writer of the notes told me that Dr. Tholozan, the Shah's principal medical adviser, had informed him that none of the bones he had seen were human.

A. HOUTUM SCHINDLER.

HISPANO-DUTCH BRASS DISHES.

Sare, par St-Jean-de-Luz: May 13, 1884.

In the better houses of the Basque countries, both French and Spanish, handsome brass circular dishes of about fifteen inches in diameter are frequently met with. They are ornamented with *repoussé* designs, sometimes of simple ornament, sometimes representing Biblical or other subjects, such as the temptation of Adam and Eve, St. George and the Dragon, &c. Round the inner rim, mottoes in concentric circles occasionally occur; but, unhappily, centuries of vigorous scrubbing have almost obliterated the majority of these. Some I have been able to decipher, showing, as I infer, both from language and lettering, that these dishes date back to the time of Spanish supremacy in the Low Countries. I read clearly on some: "Hilf Got aus not;" repeated in capitals, in three several cases, occurs "Ich Bart geluk alzeit," with the variation "alzeit geluk;" but will some kind reader of the ACADEMY interpret for me the following letters, which, repeated in capitals, form the inner circle to the last-cited inscription?—

RAIEWISHNBI

The third letter may possibly sometimes be H instead of I. WENTWORTH WEBSTER.

NOTES ON ART AND ARCHAEOLOGY.

THE annual meeting of the Royal Archaeological Institute this year will be held at Newcastle-upon-Tyne, beginning on Tuesday, August 5. Among the places to be visited will be Alnwick Castle, Ayldon, Brinkburn Priory, Chesters, Durham, Finchall Priory, Jarrow, Holy Island, Monkwearmouth, Morpeth, Rothbury, Tynemouth, &c. The Duke of Northumberland has consented to act as president.

THE Cambridge Antiquarian Society has undertaken to prepare a critical Catalogue of all the portraits belonging to the university and colleges; and, as a preliminary to this necessary and very useful work, has determined to bring the pictures together in a series of annual exhibitions, of which the first has just been opened in the North Gallery of the Fitzwilliam Museum. The project has met with general approval, the owners of the pictures having lent them without difficulty. The period comprised in the present exhibition is that terminating with the death of Queen Elizabeth. The number of portraits is 163—nearly all of persons more or less closely connected with the university. The artistic worth of such a collection is, of course, greatly inferior to the historic; but, among a number of copies and imaginary portraits, a few original works of great merit will be found. A brief Catalogue has been prepared, which may be bought in the room.

As the English Lake district is the occasional refuge of many hard-working men of letters and of science, not a few readers of the ACADEMY will rejoice to hear that the efforts of the Lake District Defence Society have again been crowned with success, the Ennerdale Railway Bill having been rejected on May 15 by the unanimous decision of a Select Committee of the House of Commons. This is the third destructive scheme which the society has defeated within the short space of thirteen months, and we trust that the committee will be encouraged to continue its watchful care over a portion of the country peculiarly liable to injury from the development of mining and railways.

MR. MENDOZA'S "Summer Exhibition" at St. James's Gallery contains two works by Burne-Jones—a "Nativity" and an "Annunciation." Both are, we presume, early works, and show a strong Rossetti influence. The latter (a triptych) is painted in imitation of fresco, and both are very pure and sweet in feeling. A few works by modern Italians—a fine Vine, and some good Paoletti's and Favretti's, an Andreotti, and a Simonetti—are among the most notable works in the collection. A large picture of a pegged-down fishing match, by W. Dendy Sadler, is full of well-observed character, and is likely to make a popular engraving. Some bright views in Egypt, by John Varley and C. Vacher, occupy the room on the ground floor.

AT Mr. Lefevre's, in King Street, St. James's, are to be seen a highly finished work by Mr. Alma Tadema, called "The Parting Kiss," a portrait of its painter by Mr. John Collier, and a life-size bull's head by Mdlle. Rosa Bonheur. We are glad to know that the last artist has sufficiently recovered from her illness to complete this head; but the modelling of the shoulders still seems imperfect. Mr. Collier's portrait is unmistakable, but somewhat commonplace. Mr. Alma Tadema's picture is exquisite in his own well-known way.

IN October and November of last year the Cantonal Commission for the Preservation of the Antiquities of the Valais commenced excavations upon the site of the old Roman Octodurum, in the present village of Martinach. The remains of a heathen temple have been discovered, upon which a Christian church had been subsequently erected. All is now laid fully open to daylight, and the form of the latter building is remarkably distinct. It is a parallelogram, divided into several compartments. There is a crypt on the north side of the nave, to which there is a descent by a broad staircase. The number of columns at regular distances from each other, on the south side of the nave, seem to indicate a destroyed colonnade. Between two of the pillars a human skeleton was found. Roman bricks, pedestals, capitals, vases, and fragments of gray and green marble occur in profusion. It seems to be beyond question that the church must have been the cathedral built by St. Theodorus, the first Bishop of the Valais. Coins were found of the Emperors Constantine (306-37) and Constans (350). It is believed that the cathedral of Octodurum was commenced under the latter, in 347, about thirty years after the edict of Constantine first permitted the Christians to erect churches.

AN archaeological "find" of some importance was made on May 15 by some workmen in the bed of the Rhone near Geneva—a Roman altar, square in form, in excellent preservation. The altar, which is of white Jura-stone, is exactly eighty centimetres high and forty-three square, and is totally without ornament. On the front, however, in elegant letters, is the inscription—"DEO NEPTVN C. VITALIN VICTORINVS MILES LEGI .XXII A CURIS V.S.L.M." ("Deo Neptuno C. Vitalinus Victorinus, miles legionis xxxii, a curis solvit libens merito"). Only half of the I in "legionis" is visible, and there is the fragment of an X before "XXII." It is supposed that the altar was an *ex voto* offering to Neptune by some soldier rescued from drowning. It has been placed in the Archaeological Museum in the Palace of Justice at Geneva.

MESSERS. COLNAGHI have sent us artist's proofs of two fine prints—if we may apply the term to both—which they have recently published. The one is a mezzotint engraving, by Mr. J. D. Miller, after George Mason's "Milkmaid," a charming subject, which we could not wish to see more charmingly reproduced. The

other is a photogravure, on a very large scale, of the decorative painting that Sir Frederick Leighton chose to call "Summer Moon." Here, again, the process of reproduction is most appropriate, for it preserves everything (texture included) except the colour. If line-engraving is on the decline, and etching overdone, it is pleasant to be reminded by Mr. Miller that mezzotinting still deserves to be popular; and it is some consolation to know that photogravure has almost reached the rank of a fine art.

MUSIC.

RECENT CONCERTS.

DR. HANS VON BÜLOW gave a third and last recital at St. James's Hall on Thursday afternoon, May 15. He first played three pieces of Liszt; as compositions they are not interesting, but they were magnificently rendered. Sterndale Bennett's "Maid of Orleans" Sonata came next. Dr. Bülow was the first to perform this work in public when he visited England in 1873, and both then and now he exerted himself to the utmost to do honour to a great English musician; last week especially did he interpret this pleasing and graceful tone-poem with extraordinary finish and delicacy. Then came four pieces by Brahms—the two Ballads, op. 10, Nos. 1 and 2, and the two Rhapsodies, op. 79. The Ballad in D and the Rhapsody in B minor were played to perfection; but in the others there was a slight harshness of tone and tendency to overmark. Beethoven's variations on a Russian song were repeated by desire, and these were followed by Beethoven's Sonata "Les Adieux, l'Absence et le Retour." The middle movement had full justice done to it, but the "Farewell" had a touch of affectation about it, while the "Return" was read rather than felt. Whatever one may think of Dr. Bülow's renderings of Beethoven, one has to acknowledge the study and thought displayed in every note, but the intellectual effort sometimes interferes with the poetry and passion of the music. The programme ended with a most satisfactory and enjoyable performance of Brahms' Grand Duo for two pianofortes (op. 56) by Mr. Oscar Beringer and Herr von Bülow.

The fifth Richter concert, on Monday evening, May 19, attracted a large audience. The performance of Marschner's Overture to "Hans Heiling" will remind the musical public of a composer who certainly deserves a hearing in this country. Three of his Operas—among them, "Hans Heiling," by many considered his masterpiece—still keep the stage in Germany, and it makes one curious to read that "recent and far-seeing" critics describe him as the connecting link between Weber and Wagner. In the Overture there is much of Weber, but little of Wagner. The programme contained an important Wagner selection—"Der Ritt" from "Die Walküre," two movements from "Siegfried," and the Funeral March from "Götterdämmerung." The music descriptive of Siegfried's ascent to the mountain on which lay Brünnhilde, and that of his journey back to the Rhine, are welded so as to form an "arrangement" available for concert purposes. This and other arrangements were sanctioned by the master himself; some were executed by himself, others under his immediate supervision. Now in the case of an ordinary Opera we should object to such treatment; but, when we remember that the "Ring des Nibelungen" cannot, at present, be heard in this country, we are only too glad to hear portions of it, selected by the composer himself, and performed under the direction of his faithful friend and servant, Herr Richter. There is no doubt that the extracts from "Tristan" and "Die Meistersinger" in former seasons prepared the

way for the successes of those works when given at Drury Lane; and, in like manner, the public may be trained to understand and appreciate the Trilogy, which, with all its faults, is a marvellous creation. The concert concluded with a magnificent performance of Beethoven's seventh Symphony. Brahms' Symphony will be repeated next Monday.

The New Shakspeare Society gave its second annual concert on Friday, May 9, in the Botany Theatre of University College, London. There was a long selection of Shakspeare madrigals, glees, and songs. The music was under the direction of Mr. J. Greenhill, and, to judge from the applause, the evening's entertainment seemed to give much satisfaction. We may notice specially Miss Ethel Harraden's singing of "Full fathom five," by Christopher Smith, Handel's *amanuensis*; Miss J. Rosse's rendering of the two settings of the "Willow Song," by J. Hook and Sir A. Sullivan; and also Miss J. Royd's "Orpheus with his lute," by Sir A. Sullivan. A critical and historical paper distributed in the hall gave an interesting account of the various schools of music during the last three centuries, together with short notices of the composers whose names appeared on the programme. "Shakspeare music," it tells us, "forms but a small part of music in general." This is in a sense true; with the exception of Schubert and Mendelssohn, we have no actual Shakspeare settings by the great German masters, yet Haydn wrote incidental music for performances of "Hamlet" and "Lear" at Esterházy; Beethoven was inspired by "The Tempest" when he wrote his "Appassionata" Sonata; and, again, the French composer Berlioz might be mentioned for his tone-poem "Romeo and Juliet" and for his "Lear" Overture. A part-song "In Memoriam Miss Teena Rochfort Smith," composed by Mr. J. Greenhill to the words "Fear no more the heat o' the sun," was included in the programme. There was a very large audience.

Mdme. Annette Essipoff, the distinguished Russian pianist, gave a recital at St. James's Hall on May 9, and a second one last Wednesday afternoon. In a number of short pieces she showed the excellence of her mechanism and, besides, considerable taste. She was heard to great advantage in a Schubert-Liszt "Soirée de Vienne," two pieces by Schütt, "Thème et Variations" by Rameau, and Leschetizsky's "Valse chromatique;" but in the most important works we must say she somewhat disappointed us. The performance of Beethoven's "Appassionata" was, in some respects, highly commendable; but it is a work which must be reproduced rather than played. Mdme. Essipoff's rendering of Schumann's Sonata in G minor at the second recital was unsatisfactory; foolish additions to the text, uncertain phrasing, and a general want of sympathy with the music all helped to spoil an interesting composition. M. Brandoukoff, a capital violoncello player, took part in the second recital. The attendance at both concerts was moderate.

Señor Sarasate gave his third concert last Wednesday evening. Again he showed himself a most accomplished player, and was much applauded. The Beethoven Concerto was finely rendered; in the first two movements there were occasions which made one feel what Señor Sarasate might accomplish if entirely devoted to his art. The programme included Schumann's Overture, *Scherzo*, and *Finale*, and Mendelssohn's "Isles of Fingal," under the conductorship of Mr. Cousins.

Mr. E. Birch, pupil of Mr. Deacon, made a favourable impression on his first appearance at St. James's Hall last Tuesday. He has a baritone voice of fair quality, and study and experience may do much for him. Mdme. Norman-Néruda and Miss A. Zimmermann contributed solos. J. S. SHELDOCK.

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